

Intercultural Communication, Creativity and Practice

A Comparative Study of British and Finnish Cultural Elements, Humor and Translation

Utilizing a Case Study of Wendy Holden's Novel *Bad Heir Day*

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Tiivistelmä – Referat – Abstract <p>Pro graduni lähtökohtana on Wendy Holdenin romaani <i>Bad Heir Day</i>, jota käytän vertailevassa tutkimuksessani esimerkkitieteoksena tarkastellessani englantilaisen ja suomalaisen kulttuurin ominaispiirteitä, huumoria ja kääntämistä monitieteisten lähteiden avulla. Pohdin myös tutkimusprosessin aikana esiin nousseita käännöstutkimukseen ja ylipäänsä tutkimukseen liittyviä aspektejia mahdollisia tulevia tutkimuksia tai muita soveltamiskohteita varten.</p> <p>Kappaleessa 2 käsittelen lähdetekstiä eli <i>Bad Heir Day</i> –romaanin, minkä jälkeen siirryn tutkimaan vertailevasti englantilaista ja suomalaista kulttuuria, tärkeimpinä yhteiskunnallista ulottuvuutta käsittelevinä lähdeteksteinä Anthony Giddensin <i>Sociology</i> (2006) ja Kimmo Jokisen & Kimmo Saariston <i>Suomalainen yhteiskunta</i> (2006). Kappaleissa 3 – 5 käsittelen <i>Bad Heir Day</i>n kirjallisuusgenrejä ja huumoria. Kappaleessa 6 tarkastelen sekä kääntämistä että kulttuurienvälistä kommunikaatiota, lähteinä mm. Andrew Chesterman (1997), Fons Trompenaars (Charles 2003, HSE) ja Edward T. Hall (Varner & Beamer 1995). Kappale 7 taas käsittelee omaa tutkimuskohdettani kvalitatiivisen tutkimuksen keinoin. Käytän käännösnäytteiden luokittelussa Chestermanin (1997) kategorioita. Kappaleen 7 loppuosa keskittyy käännöksen lukijoihin, sisältäen mm. kolmen lukijan palautetta.</p> <p>Lopulta kappaleessa 8 käsittelen gradunteon aikana kiinnostukseni herättänyttä tutkimus- ja käännösprosessitutkimusta sekä käytän lähteitä tutkimusprosessin reflektointiin, painottaen eri metodien harjoittamisen tärkeyttä. Tämän kappaleen lähteinä ovat mm. Riitta Jääskeläisen väitöskirja (1993), Juha Varron online-luento (2004) ja Mika Elon artikkeli (2007) taiteellisesta tutkimuksesta sekä Jussi Pakkasvirran <i>Monitiede vai monta tiedettä</i> (2003).</p>			
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1. INTRODUCTION

English philology students learn a broad spectrum of linguistic and cultural knowledge and translation skills during their studies. Drawing on these strengths, and on the skills learned during other minors, the aim of this thesis is to use Wendy Holden's novel *Bad Heir Day* as a starting point to shortly acquaint myself and the readers of this thesis with the surrounding social and cultural contexts of England and Finland which might affect the reading experience – in both the original language English and when translated into Finnish – taking into account the novel's literary genre(s) and a selection of more general background theory on humor and translation. I focus on comparative approaches both between cultures and between disciplines to attempt to reach a broader understanding of the novel, the respective cultural contexts and some aspects affecting its translation, as well as the studying of that translation.

The intention of this thesis is not to be a predominantly translation-based Master's thesis, with the aim of proving professional skills in the translation of literature or a primary orientation in translation theory. Instead the aim is rather to utilize a cross-disciplinary orientation in intercultural communication and cultural and social affairs in various contexts that are connected to the general topic of this thesis. That said, as a short, concrete translation example and to further illustrate some of the earlier discussed aspects, I have also translated an excerpt from *Bad Heir Day* and asked a few readers to read my translation. Based on the readers' comments I discuss and reflect upon their responses to it – and finally look at translation and research process analysis and motivational elements, to try to reach a deeper understanding of process analysis and some data collection methods in general.

As implied above, I have used sources from a relatively wide range of disciplines. In addition to academic sources, I have also included thoughts brought on by popular culture, because *Bad Heir Day* itself is a part of popular culture and non-academic sources can also influence the reading of the book and contribute to the overall experience.

The multidisciplinary source material was chosen quite simply because after reading about those fields during my studies and at work, the material seemed relevant to support or

challenge my impressions; that material is in turn supported by other sources. My hope is that whether the reader agrees with me or not, he or she will at least find something to think about and maybe make use of later.

2. THE SOURCE TEXT

Choosing a chick lit¹ book as the starting point of a study is quite risky, because it might easily label the whole text as entertaining but frivolous or lacking in broader relevance. Nevertheless, I believe that selecting a popular-culture topic should not hinder a person from focusing on sources from both popular culture and more “serious”, academic or even political backgrounds, which is what I plan to do. For a society-oriented person the world presented in *Bad Heir Day* is rather chilling, but at the same time very amusing: it is quite useful to remember that not everyone aims to save the world or fights for improved social conditions for Third World citizens, but might also get sucked into a world of body-and image-consciousness, as countless women’s magazines and celebrity stories indicate.

2.1. The author

Wendy Holden became a full-time writer after working as a journalist for 14 years. She lives in London and Derbyshire (*Hoddersistems*, online). Before becoming a writer, Holden worked in the papers *Harpers and Queen*, *The Sunday Telegraph*, *Tatler*, where she was deputy editor, and *The Sunday Times*, where she was the deputy editor of the Style section (*Chicklit*, online). By 2007, Wendy Holden has written six books; *Bad Heir Day* was her second book, published in 2000.

“As I’ve written more books, my humor has become subtler. At first, I relied heavily on puns. I’ve become progressively more sparing with them, especially since my husband became my pun policeman. Now my humor is centered more on what’s actually going on in the novel’s plot rather than on making a witty play on words” (Holden, *Bookreporter*, online).

¹ i.e. young women’s literature (see *Chicklit*, online)

2.2. The plot

“*Bad Heir Day* was inspired by the time I spent working as a nanny in France for this horrible couple and their absolutely beastly children. That’s the wonderful thing about being a writer. Even if something really humiliating happens to you, you can use it in a novel and get your revenge” (Holden, *Bookreporter*, online).

The main character of the book is Anna, an English graduate from the “University of Oxbridge” who aspires to be a writer – but has yet failed to get anything published, despite her best efforts. Following advice from a friend, she enlists as an “assistant” to a has-been writer, Cassandra (who is supposed to be working on a new book but spends her days drinking Bombay Sapphire instead). The assistant post does not turn out quite as Anna expected, but before knowing that, Anna dreams about her career prospects, after she has been dumped by her rich ex-boyfriend Seb: “One good thing, Anna tried to persuade herself, was that if she wasn’t going to be the wife of a sewage millionaire, at least she could take the job with Cassandra. The prospect, though it lacked the platinum charge card, sports coupé and season ticket to Champneys that went with the former career option, at least offered a large and luxurious house in one of fashionable Kensington’s chic-est streets. Not to mention an apprenticeship with a successful writer” (Holden 86). And Anna is one of the less shallow characters in the book! It is quite revealing that the actual job only gets mentioned as the second advantage of the position, and the “fashionable Kensington” as the first one.

2.3. THE SOCIAL AND CULTURAL CONTEXT

2.3.1. The looks and gender oriented context

The celebrity circles found in the book are reminiscent of the world of glossy magazines, but all the characters are caricatures. The most important things seem to be having the right address, the right husband, the right job and putting your children in the right school.

When reading articles in e.g. *Cosmopolitan* that were originally translated from English, I have noticed that they can sound artificial and somewhat insincere. This is because of the style they were written in, which is perfectly normal in English women’s magazines but (at least

used to be) foreign to Finnish. For example, the interviewer often admires the perfect teeth and “endless legs” of a celebrity, or claims that the celebrity is beautiful without any training or beauty regime whatsoever – in other words, exaggerates. In an article about a young Brazilian supermodel, the interviewer makes a comparison to herself, and how shabby she (the interviewer) looks today, with a stain on her coat. This is done to highlight the contrast between “perfect” and “flawed”. Of course, behind the celebrity's back, the interviewer can think whatever she wants. I have included an example of the article below.

The pressure to look beautiful can be overwhelming. When thinking about a nation obsessed with looks, especially among celebrities, we normally think of the Americans, but the situation is also grim in the UK. According to an article published in the electronic magazine *Headin' Out!*, the Irish MEP Rosemary Scallon, formerly known as pop singer Dana, recently confessed to having considered breast implants in the days of her singing career (McDowell 2002). Scallon was the first non-party candidate in Ireland to be nominated for the Presidential elections (WYA 2002). The confession sparked considerable public discussion in the local media, as the singer Dana, and Rosemary Scallon the politician, was always seen as a respectable, wholesome kind of a girl. Scallon is now campaigning for stricter rules on who should have access to plastic surgery.

To be fair, men are not immune to the pressure of looking good, either: a research done at Cambridge University discovered that women prefer the “V man” – broad shoulders, narrow waist – over other body types, leaving the less perfect-bodied men at a disadvantage. Chest hair is also desirable (McDowell 2002), although this varies, depending on the woman.

The following quotes illustrate the exaggerations and pressures discussed above. Consider the following excerpts:

In July 2000, the same year *Bad Heir Day* was published, *Marie Claire* printed an article about singer Ricky Martin and model Fernanda Tavares. The editor of the magazine, Elizabeth Jones, described Fernanda in the following words:

“No matter that she arrived straight from a plane, - - Fernanda still managed to look like a

goddess. She has the shade of olive skin that draws shadows around her eyes so that she needs no cosmetics. She has lots of perfect teeth. - - I think the hairdresser, Davide, felt a bit sorry for me because he suddenly remarked on what lovely feet I have.

- - I had brought along my electric toothbrush and industrial whitening toothpaste and brushed my teeth after my tomato and mozzarella salad without the mozzarella. I was wearing my navy Jill Sander raincoat and the toothpaste must have splashed because I looked down to find several bleached blotches. Still, next to Fernanda, I'm sure Ricky won't even notice I have a head." (Jones, *Marie Claire* 73–74)

Compare the above, then, with an excerpt from *Bad Heir Day*:

"There seemed, Anna saw as she glanced round the candlelit chapel, to be an awful lot of people there. All better dressed than herself. As she caught the eye of a skinny and impeccably turned-out brunette, Anna dropped her gaze to her feet. Realising there had been no time to even clean out her shoes, she immediately wished she hadn't" (Holden 1).

The extracts are almost identical in style. Understandable, as Holden had worked as a journalist before becoming an author, but still, these examples seem to suggest that the same "ideology" is present in the culture in general. This can also be noticed from everyday experience. In a more philosophical vein, both of the excerpts share the element of looking down, also associated with feelings of shame; and both of the characters discover their own clay feet, as it were, in the process, almost literally in Anna's case. The outfit which they have chosen to "protect themselves against the world" has failed them, revealing their human weakness.

That this is not an entirely new phenomenon is proved by an old anthropological article, "Body ritual among the Nacirema" by Horace Miner, published in *American Anthropologist* in 1956 (Driessen 227–228). Although strictly speaking about Americans, Driessen uses the term Anglo-Americans for the ethnic group, which implies also English heritage – and, enough time has passed so that the British have become more like the Americans in their body-consciousness, a view which is supported by the fact that a similar change can be seen

overall in the Western world, also in Finnish society. The article uses defamiliarization and anthropological language to exoticize the culture and to make a point:

“Nacirema culture is characterized by a highly developed market economy which has evolved in rich natural habitat. While much of the people's time is devoted to economic pursuits, a large part of the fruits of these labors and a considerable portion of the day are spent in ritual activity. The focus of this activity is the human body, the appearance and health of which loom as a dominant concern in the ethos of the people... The fundamental belief underlying the whole system appears to be that the human body is ugly and that its natural tendency is to debility and disease. Incarcerated in such a body, man's only hope is to avert these characteristics through the use of the powerful influences of ritual and ceremony.”

This excerpt basically states the same thing as the magazine article and the book, except this time using more scientific language and writing from an outsider's perspective.

However, belittling oneself or putting oneself down, like in the magazine article, can also be used to attempt to appear intelligent and a person with a good sense of humor. It can also be a method for gathering sympathy, or compliments; for example the writer of the *Marie Claire* article probably has people thinking, “she really isn't as bad as she makes it sound; she's probably actually quite attractive and stylish, with a Jill Sander raincoat and everything.”

The following example is not beauty-related, but Barbara Johnson mentions that when compiling the book *The Feminist Difference*, many female writers who had been asked to write a paper for a convention responded evasively, making excuses as to why they would not present a text: for example, one even “repeatedly assured [Johnson and others] that she had written a paper but wouldn't read it because it was boring” (Johnson 1). As there was no clear unanimous view about “contemporary academic feminism” presented by the participants of the convention who did make presentations, Johnson wonders whether the “gestures of displacement and self-deprecation” were “just feminist charm”, or whether there is “something about contemporary academic feminism that requires ambivalence” (2). And about traditional femininity in general, I would say.

That said, back to outer appearance: in England, the tradition of laughing at oneself to show off intelligence has been present for a long time, as this famous example shows:

“When a beautiful British actress sent a marriage proposal to the famous George Bernard Shaw, suggesting that their child would have her beauty and his brains, the witty Shaw declined the tempting offer with: “What, if the child is born with my looks and your brain?”

This anecdote (not a joke) shows two things: one, Shaw had a poor opinion of the actress’s intelligence. Two, he poked fun at his own looks. Only a man with a sense of humour could have made such an observation” (Soni 2002). That said, the anecdote actually laughs at the actress, not at Mr. Shaw.

I mention that example as the same anecdote is also used by Holden, modified to aim to make a new witty reply. In *Bad Heir Day*, Anna is a waitress at a cocktail party when she overhears two women talking:

““We know he’s a boy, yes, well, if he has my looks and Marco’s brains, he’s bound to be fine.’ And both your modesty, thought Anna” (Holden 184).

Belittling one’s own appearance while at the same time openly or publicly admiring or idolizing another individual of the same gender, like in the *Marie Claire* excerpt above, is something done mostly by women. If done by a man, he is easily perceived to be “gay” or weak, although this is used for comical purposes in for example the American talk show *Late Night with Conan O’Brien*, where O’Brien frequently belittles himself. But even there, he does not (usually) admire how “perfect” another guy is, pointing to the conclusion that the aforementioned is a predominantly feminine characteristic. The character Chandler from the TV show *Friends* sometimes accidentally does admire another man, and as a result there were some doubts among women about his sexual orientation. When women do the same, for example in *Bad Heir Day* and among friends, the first reaction (by women) is more likely that of sympathy, as if it were somehow more understandable to feel bad about your appearance.

Nowadays women have also adopted the “active” role of admiring men as objects, which might be seen as a positive and empowering step for womankind. However, the main character Anna does not quite succeed in objectifying men while remaining an active subject, as is evident from the excerpt of *Bad Heir Day* that I have translated (pages 1–5; see appendix 1) – and the many examples included in this paper that are connected to Anna's rude boyfriend Seb, because of the numerous “juicy” descriptions used about him. Instead, in the beginning of the story Anna seems to form a backdrop onto which the active and “perfect” Seb is projected (despite his flaws), showing her, and consequently the reader's focus on the man. There are far less colorful descriptions about Anna in the first few pages.

This distinction corresponds to the terms *ground* and *figure* used by Barbara Johnson, the male being the active *figure*, or “positive space”, the female the *ground*, or “negative space” onto which the figure is drawn (17–18).

2.3.2. The politics and society oriented context

As we have seen above, the plot and the characters seem to be rather shallow or looks, money and success-oriented. Although there is nothing more shallow or money-oriented in right-wing politics as such, provocatively saying it has been my observation in Finland that that type of a “yuppie” attitude often goes together with right-wing political preferences: just think of the success of the political campaigns of Finnish politician Sauli Niinistö, who to many epitomizes charm, success and a focus on economic prosperity.

Turning to the UK (and not directly comparable with the comment above), I have repeatedly heard that because of the differences in the cultural background and the political climate, even the Labour party of the UK would correspond to the Finnish National Coalition Party in their political views, rather than to our own largest “labour party” the Social Democrats, the British “Third Way” of combining leftist interventionist ideals and the interests of the market economy possibly being partly behind this. The centrist Third Way is promoted by sociologist Anthony Giddens, who is also an internationally acknowledged University professor. (Giddens 1998, 2006)² In addition, the old class differences and their reflection in the British society and the educational system influence who will most likely get to network and rise in social and

² In the rest of the thesis, the references to “Giddens” refer to Giddens 2006.

political circles, connected to which the networking possibilities of women have at least traditionally potentially been affected by the existence of prestigious boys-only schools like Eton (personal discussions & Giddens 690). Nevertheless, despite the arguably more egalitarian educational system in Finland, the development of the Finnish welfare society has also been justified with the motive of successful social policy enabling the continuity of economic growth, as already stated by political scientist Pekka Kuusi in the 1960s. Kuusi's 1961 book *60-luvun sosiaalipolitiikka* ("Social Policy in the 1960s") created the basic guidelines for the Finnish welfare state; as written by Jokinen and Saaristo, on the one hand, Kuusi's book can be seen to have eased the political acceptance process of many new developments, but on the other hand it can also be seen to have focused more on what's best for the overall economy than what's best for individual citizens (Jokinen et al. 120–121).

As already indicated above, I believe that the prevailing quest for more and more wealth (instead of more active political involvement, the improved content of people's lives or simply personal happiness), which in politics is perhaps often motivated by "highly ethical" motives of enabling more benefits or opportunities for the citizens or the private sector, can also be seen in *Bad Heir Day* and the characters' vain aspirations toward more money and luxury.

Comparing the British and Finnish society types, sociologists Kimmo Jokinen and Kimmo Saaristo (123) state that Great Britain has developed into a more liberal³ direction in the 1980s; the process started in the 1970s – 1980s, when Margaret Thatcher's Conservative government (1979–1990) aimed to "roll back" the welfare state to reduce the perceived dependency culture brought along by an extensive welfare state.^{4,5}

After the Conservative governments of Margaret Thatcher and John Major, the Labour party

³ In Gosta Esping-Andersen's three-part typology, in a *liberal* welfare regime welfare services are highly commodified, i.e. sold through the market instead of being provided or subsidized by the state, and welfare benefits are provided on a means-tested basis, thus likely becoming stigmatized (Giddens 367).

⁴ Around the same time, Ronald Reagan's government aimed to do the same in the USA (Giddens 2006: 370–371).

⁵ Those right-wing attitudes, critical of a dependency culture, are clearly present in *Bad Heir Day*. The following excerpt is from a parents' meeting at Zak's school St Midas's, where the mothers talk about possible charities.

"I mean, it's the *homeless* I just can't bear to see," Fenella sighed.

'Oh, *absolutely*,' burst out Cassandra. 'I mean, if they *have* to lie around all over the pavements, why can't they do it in nicer sleeping bags? Those disgusting blue flowery ones are so unstylish. They really ought to have more consideration.'

A frozen silence followed. Cassandra smirked to herself. *That* put the bleeding heart lefties in their place once and for all. The shocked expressions round the table reminded her of the time, several meetings ago, when she had admitted to spending Zak's child benefit on Chateau Lafite" (Holden 132).

was elected into government and came to office in 1997, but as Giddens states, “By the 1990s both the left and the right had acknowledged that the conditions under which the welfare state was formed had changed”, leading to the concept of New Labour (Giddens 2006: 370–374, Giddens 1998), which hopes to combine socialist values and market interests. The current UK welfare regime is a mixture of several welfare state types.

Nevertheless, when compared to the most commonly cited example of liberalist economies the United States of America, the British welfare state has contained clearly more universal social benefits and services aimed at every citizen (Jokinen et al. 123). Finland can be said to belong to the category of Nordic, “Social Democratic” welfare states. “Social Democratic” does not here only refer to the political party, but to its influence on the welfare state and the overall political climate: the originally countryside-oriented Centre Party is currently the largest political party in Finland, with the entrepreneurship-oriented National Coalition Party as the second largest party since 2007. The previous government was similarly headed by Prime Minister Matti Vanhanen's Centre Party, although the Social Democrats were then the second largest; therefore, the Finnish welfare regime could perhaps nowadays rather be called centrist-social democratic, although it is normally not.⁶

Furthermore, it is worthwhile to point out that also in Finland, changes in economic policy can be seen to have accelerated the privatization of public businesses and public administration already during in the mid-1980s, according to Ikka Heiskanen et al. originally with the goal of “easing the norm-based steering obligations of the state and lessening multiple-stepped administrative structures”, but which process then in the 1990s became adapted to follow the guidelines of the New Public Management doctrines, marketed by the OECD (Heiskanen et al. 327), which serves to remind us of the importance of international influences. Commenting on the term *welfare state*, Heiskanen et al. suggest that the word “former” should perhaps be added before it, or the newer description *welfare society* be used instead, referring to a state which hands over responsibility of its welfare services to other societal actors (340).⁷

⁶ That said, a valid argument against that suggestion, at least in international contexts, might be the vagueness or misleadingness of the concept “centrism”: it does not seem to be an internationally defined political dimension, as such, but only something situated between left-wing and right-wing opinions and goals, i.e. something between leftists and right-wingers in a particular country or political context. Although at least major political parties of a given democracy can be said to have a tendency to “gravitate toward the centre”, “centre” itself is an abstract concept: it could be argued that major parties which stay successful over time tend to react to the prevailing debate and possibly hope to respond to wider interest groups in the parties' programmes, while hoping to keep the true supporters of their particular ideology.

Going back to popular culture sources: as is well known, the United Kingdom is a monarchy and has long-standing traditions of aristocracy. From a leftist Finnish people's point of view, abolishing the arguably resource-consuming and non-egalitarian monarchy would possibly at first logically seem to be high on the agenda for British labour movement parties. However, things may not be quite that straightforward; many people might disagree with this, but in the 2007 movie *The Queen*, a character representing the then-Prime Minister Tony Blair's wife Cherie remarked that in the UK, Labour party prime ministers seem to secretly "fall in love with the Queen". From a culturally sensitized humanities student's point of view, that might be a result of the fact that the respect for the monarchy and British traditions have no doubt been taught in schools, which, combined with the longing of most politicians to "get into a position where they can make a difference", could actually lead them to find the "untouchable" and "cold" queen surprisingly friendly and polite (and empathetic, compared to their earlier perceptions as working-class advocates), when they finally get to meet her in their position as party leaders. And suddenly, the leftist politicians in question have reached a position where they can discuss things with The Queen, that surely proving that she or the system are not such big threats after all; almost on the contrary, they might estimate that also the working class's interests could be promoted through such an influential figure (who is now almost "a personal friend" of the influential party leader in question), these thoughts naturally being more my intuitive thoughts than proven facts. But that said, it could be argued that such a phenomenon, combined with e.g. the tradition of the Crown to award highly coveted honorary knighthood titles of "Sir" to prominent members of various social groups (although such titles are perhaps not always similarly coveted by leftists?), could also partly explain a generally somewhat more tradition-respecting or class-maintaining view of the society.⁸

⁷ Cf. the earlier cited charity discussion in *Bad Heir Day* (Holden 132). In the context of Finnish cultural policy, Heiskanen et al. (331) comment that despite the ideal of joint governance, it is difficult to see where the third sector (i.e. non-governmental, non-business sector actors) would have actually gained a stronger influence because of the new policies.

⁸ To elaborate on the theme of attractive titles, in addition to e.g. some successful politicians receiving the title "Sir", which might well make them more prone to positive thoughts about aristocratic traditions, also individuals successful in other fields can nowadays be awarded with the title, to symbolically "express the greatness of the recipient's achievements in the eyes of the Crown" (Wikipedia). Giddens (294–295) gives the example of Sir Gulam Noon, an entrepreneur originally born in India, who comes from a poor background and has created a thriving business and considerable wealth for himself by producing and selling Indian and later other exotic ready-made dishes in supermarkets: this has led to Noon being appointed "Sir" for his impact on the British society. To illustrate that this coveting for traditional titles and social recognition is also relevant to *Bad Heir Day*, in the story, Anna's earlier boyfriend Seb is described as "an heir" to a thriving sewage business (albeit without a fancy title), while her later boyfriend an authentic aristocrat. Despite the seemingly yuppie or modern lifestyles of the *Bad Heir Day* characters, the high regard for old traditions and a longing for prestigious positions originating from history (as opposed to or in addition to positions reached more recently) is further made apparent by the fact that the story begins with a posh marriage of Miranda and Thoby "Boucher de Croix-Duroy" (a fake French name pointing to refined French families), which takes place in a rented castle (Holden 1–5).

Compared to the British society with its monarchy and a grand colonial past (which seems notably less grand from the point of view of the colonized countries [Cf. Hall 155]), Finnish society, with a history of being under both Swedish and then Russian rule until 1917, has developed from “humbler origins”, and has perhaps been somewhat more unified in its culture – although Jokinen and Saaristo want to question precisely those kinds of stereotypes (45, 64–67), referring e.g. to Olli Löytty’s 2004 opinions of the idea of “a unified Finnish culture” being based on a considerable amount of ideological motives, and on “humbleness” to Matti Peltonen’s 1998 views of the Finnish tendency to downplay or disregard the value of their own culture. According to Peltonen, the Finnish perceptions of themselves are not exceptional, but turning those perceptions into negative national qualities is a markedly Finnish trait (Jokinen et al. 66). Peltonen thinks that a part of this might be a result of the fears of the elite being transformed into the qualities of “the people”, after the people have perhaps not always behaved according to the romanticized ideals of the elite; in criticizing “the people”, the criticizer himself can position himself as someone who is not a part of the criticized Finnishness (ibid, 66–67).

Comparing the cultural ideals of the British and Finnish societies, the British arguably have a stronger tendency to allude to the especially eloquent wordings and ideas of past literary works and famous scholars for example in their speeches and academic texts – and also in less refined texts, as is evident from the above mentioned example of alluding to a George Bernard Shaw quote in *Bad Heir Day* – whereas the Finns might rely more on a limited group of “institutionalized” Finnish authors, cultural actors and authority figures (Kivi, Gallén, Sibelius, perhaps Jorma Ollila – although this now resorts to stereotyping), possibly preferring perceived content over affective effect. According to Alapuro in 1988, because of the strong undercurrent of agrarian traditions in even today’s Finnish society, the Finnish view of reality has not “naturally” or innately learned to approach culture from the view point of “second degree” meanings, meaning that cultural works, for example movies or books, are typically compared to reality, not other cultural works or prevailing cultural myths (Jokinen et al. 64). This might partly be a result of Finns “being satisfied with less”, meaning that the true abundance and variety of Finnish cultural life is for example not forced upon the Finnish school pupils, who as a result grow up thinking that our culture is somehow less extensive than the cultures of other countries.

The notions of “a nation” and national identity themselves are of course artificial, consciously developed constructions, resulting in an *imagined community*, as argued by Benedict Anderson in 1983 (Hall 47, Bauman 212); however, for the purposes of this thesis, i.e. comparing the cultural and rhetorical preferences between two cultural groups (among other things), such categorizations nevertheless seem useful. Also Bauman states that a common language often separates or unifies nations – although by no means always, as is evident by for example looking at English-speaking Welsh and Scottish citizens, as acknowledged by Bauman (213).⁹

That said, looking at the above stated “known fact” through a culturally comparative lens, characterizing a nation as “an imagined community” can be described as *constructivist*, i.e. one that sees that a *constructivist representation* of a nation is a representation that has been deliberately constructed: groups of people are first sought out and categorized into particular groups, only that leading to the groups actually existing. According to Alapuro (64–67), a constructivist view which emphasizes the existence of dynamic movement, active actors and conflict in a given society is more prevalent in countries like France, while Finns traditionally tend to see the society as an organized whole, “an organization built of organizations” (or associations), constructed of structures and groups in which people exist. That view, which according to Alapuro is traditionally prevalent in Finnish *structuralist* sociology, can be called a *descriptive representation*, a reflection or simple translation of a society, whose actors and organizations are seemingly known (65).¹⁰ Great Britain seems to be more like Finland than France in its “stable” view of social classes¹¹, although in the British society the differences seem to be more pronounced than in Finland. Nevertheless, in order to not resort to excessively generalized interpretations of cultural differences, it is important to bear in mind that various conflicting views and approaches exist within individual cultural groups, or the problematically defined nations, as has been said earlier.

⁹ The boundaries between individual languages vs. individual dialects are then largely the result of nationalistic decisions (Bauman 213).

¹⁰ Ironically, when adopting the views of foreign scholars into a local academic discourse, these differences can affect the interpretation of those scholars' views: Alapuro mentions that although French sociologist Pierre Bourdieu was highly critical of descriptive structuralism, his views have sometimes been adapted to suit the Finnish preferences, leading to a “Finnish structure-Bourdieu” (Alapuro 67).

¹¹ Peter Saunders and team Richard Breen and John Goldthorpe have collected conflicting evidence on this notion: Saunders has highlighted the fair nature of British society (which Giddens indicates might nowadays be a meritocracy), while Breen and Goldthorpe used the same data as Saunders and found more evidence of class barriers hindering social mobility (Giddens 332).

After those possibly somewhat tradition and past-oriented characterizations, it is perhaps still useful to add that nowadays, with the current trend of focusing on ICT technology, the world wide web etc, especially in developed societies with increased access to international (often English language!) online material and influences, cultural boundaries and identities can more easily become blurred and updated, and also traditionally more "humble" "nations" like Finland seem more and more eager to define themselves in terms of the vast possibilities offered by new technology¹² – envisioned to lead to international fame, influence and competitiveness.¹³

To conclude this section, funnily enough, to me those contemporary Finnish aspirations do not sound altogether different from the goals of the *Bad Heir Day* characters: ultimately, the quest for wealth, fame and influence seems to unite our people and states, especially in this age of international communication, competition and cooperation.

¹² E.g. Prime Minister Paavo Lipponen's second government (1999–2003) incorporated this focus into its education, science and cultural policy goals – albeit there mentioning the ideal of universal free access (cf. Kangas et al. 35), further proving the focus's significance also for humanities students and professionals.

¹³ In addition to the ICT sector and knowledge-intensive fields in general, the ambitious plan to create a Finnish "innovation university" that combines business, technology and design (or arts) studies has been predominantly motivated by these goals in the public discussion.

3. THE GENRE

According to Bremmer & Roodenburg, the editors of *A Cultural History of Humour*, humor in literature should be studied in its context, e.g. the culture in which the text circulates, taking into account the literary traditions it comes from (3).

Genres can be seen as “repositories of cultural memory”, vehicles which allow us to capture impressions and attitudes of the era in which the literary work was written in (van Gorp & Musarra-Schroeder i – ii). However, since the texts written in a certain genre also follow the conventions of that genre, often resulting in 'specific or generic “intertextuality”', the texts tend to have at least some similarities (van Gorp & Musarra-Schroeder ii–iii).

First of all, *Bad Heir Day* is “**women's literature.**” Similar to *Sex and the City* and *Bridget Jones*, the novel is about a young single woman who tries to find the perfect man. Also fashion and lifestyle play an important role in the book. This subgenre is also known as “chick lit” (*Chicklit*, online). Characteristics of this genre typically include dwelling on relationships, weight and other appearance-related issues, and the characters try to juggle a job and other responsibilities connected with a modern lifestyle, while at the same time remaining attractive for prospective partners.

The story is also a **modern fairy tale**. In the book, a normal-looking, average girl wishes to catch a good-looking heir for herself. You could say an heir is the modern version of a prince, with whom you also get “half of the kingdom”, i.e. money and other possessions.

Whereas in traditional fairy tales the princess has many suitors competing for her attention, in *Bad Heir Day* the heirs have many admirers – which is to be expected, as the men have the wealth and good looks. In the end, everything turns out for the best and the story has a fairy tale ending, as Anna discovers her boyfriend, whom she thought was just an average joe, is an aristocrat, and her money problems are unexpectedly over. The boyfriend also has a family flat in a nice part of London. Although the story is more modern than traditional “damsel in distress” stories, and the female is the main character, again the hero saves the heroine.

Furthermore, *Bad Heir Day* “[f]ulfils the old definition of **comedy**” (*The Sunday Times*, back cover of *Bad Heir Day*). A familiar type of comedy is a story ending happily and in marriage.

Bad Heir Day begins with a marriage, albeit someone else's, and ends with the happy proposal of moving in together. "The best-known formula ... is the one in which boy meets girl, seems to lose girl, and finally wins girl" (Grawe 14). In *Bad Heir Day*, the focus is on the girl, i.e. girl meets boy, girl loses boy, girl meets another boy... and finally, girl wins boy. According to Bohdan Dziemidok (95), a maker of a comedy does not judge the characters or events, but instead just provides entertainment for the reader: "Generally, his attitude is that of a cheerful tolerance and even a joyful acceptance." The basic message of a comedy is that life goes on, despite some hardships on the way (Grawe 17). And true to form, the final words of *Bad Heir Day* are "'Don't worry, darling,' Cassandra beamed, turning round. 'Everything's going to be all right'" (Holden 438).

Although no longer considered a probable etymology, "*comoedia* was defined in 1500, by the glossary of Wynkyn de Worde, as "a town song"', as *kome* means a village in Greek and plays were often performed in towns or cities (Levin 157). As *Bad Heir Day* describes the lives of city-dwellers, this etymology is appealing, especially because of the pun-like quality of the etymology, which seems befitting in the context of a novel full of wordplay. "Etymologies – whether sanctioned or unsanctioned by current philology – are valued for [their] pun-like quality, as they forge unexpected connections" (Culler 2).

Bad Heir Day also is also reminiscent of the **comedy of manners** from the period of Restoration. "As the gallants in these comedies embody the fashionable ideals of the time, they are not only rich but also handsome and young. All their endeavour is to be physically attractive to the fair. Hence the great importance they attach to their personal appearance and dress" (Sharma 20). Most of the characters in the book are indeed very good-looking and wealthy, or aspiring to be so, providing all the more contrast to the slightly chubby heroine, Anna, who feels unattractive in comparison. Being witty is important in a comedy of manners, as it is in *Bad Heir Day* (Sharma 24). However, unlike in a comedy of manners, *Bad Heir Day* does not really have a proper love-chase, where a man would chase after a lady until she agrees to marry him (Sharma 59). The characters of *Bad Heir Day* would probably have given up more easily than their Restoration age counterparts, except if the object of their pursuits was of very exceptional wealth, that is – also a major incentive in the

comedy of manners love matches (Sharma 19).

Anna's first boyfriend in the book, Seb, a rich heir to a sewage business, is an exemplary hero of a restoration comedy of manners: "He wishes to enjoy every pretty woman within his reach, and does not allow any scruples to stand in the way of his pleasure" (Sharma 27). This describes Seb to a T. "[S]ometimes Anna wondered if he was only with her because he'd been out with everybody else" (Holden 70). However, Seb is not discreet when it comes to his conquests, like the men in a comedy of manners are said to be (Sharma 36). He freely fondles and kisses the bride, and other women, right under Anna's nose at Thoby and Miranda's wedding (Holden 6–10). If a comedy of manners inspired Holden in writing *Bad Heir Day*, these alterations (Anna not being overtly attractive, Seb not being discreet about other women) would point to a parody of the genre.

Therefore, **parody** is also a genre that describes the novel. Bond Johnson believes that parody comes from a love of a past form, for example of literature or music, but which the author or creator believes would not work in itself in the era of creating a new piece of art, as the old form might be perceived as out-of-place or ridiculous. In its original sense, the word *parody* meant "parallel to an ode", resembling or slightly changing a song (Bond Johnson 16). So, the author can make a parody of the old form, and take it a step further than the old creations that were made using that form (Bond Johnson 12).

A parody generally has exaggerated characters and events. Some of the characters of *Bad Heir Day* are overly superficial people, for example the family Knight: Jett St Edmunds is an aging sex-addict rock star, Zak is a rich kid from hell (figuratively speaking), and Cassandra is a skeleton-like old rich woman who wears tons of anti-aging cream every night, and persuaded a former nanny to get breast implants before herself to see what they looked like, and if they hurt, which perhaps satirizes more than parodies wealthy, looks-obsessed women.

Bad Heir Day can thus also be seen as a **satire** on the shallow society of today's Britain. A satirist presents the reader with a somewhat critical attitude toward his characters and events, "[h]ence the art of satire is the art of persuasion" (Dziemidok 95). At times, Holden is not altogether accepting of the values of her characters, a fact which she makes known by

contrasting the views of a character with those of other characters. As footnoted in the above section, the following excerpt is from a parents' meeting at Zak's school St Midas's, where the mothers talk about possible charities. Also irony is used, as Cassandra, the character being judged, still thinks she is in the right:

"I mean, it's the *homeless* I just can't bear to see,' Fenella sighed.

'Oh, *absolutely*,' burst out Cassandra. 'I mean, if they *have* to lie around all over the pavements, why can't they do it in nicer sleeping bags? Those disgusting blue flowery ones are so unstylish. They really ought to have more consideration.'

A frozen silence followed. Cassandra smirked to herself. *That* put the bleeding heart lefties in their place once and for all. The shocked expressions round the table reminded her of the time, several meetings ago, when she had admitted to spending Zak's child benefit on Chateau Lafite" (Holden 132).

As additional evidence for this genre, the back cover of *Bad Heir Day* describes the novel as a "satirical romp" (*Literary Review*), where the "satire is deadly" (*Metro*). Satire and irony are discussed in more detail in section 4.

Self-irony: Holden writes about writers who have trouble getting on with their books, and Cassandra remembers the criticism she has received in the past about the literary quality of her works (Holden 40); one could imagine that Holden, as well, might have received the same type of criticism, although her books are not quite so Harlequin as Cassandra's erotic novels, but instead entertaining if somewhat shallow literature for young women.

In addition, *Bad Heir Day* is pretty much a **farce**. "Farce specializes in making circumstances which are normal for some characters abnormal for others, or that in comedy characters remain rooted in reality while in farce they keep venturing out of reality" (Bermel 55). Also farce can contain elements from other genres, so *Bad Heir Day* could be a farce even if it fits under other genres, as well. Bermel lists four forms of farce: realism, fantasy, theatricalism, and the well-made play (61). According to Bermel, realism and fantasy are the opposite poles of farce, realism imitating real life and the farcical events that take place, fantasy telling about an imaginary place or time (62–63). Theatricalism refers to the theatre, i.e. there can be

several plays within each other. The well-made play, “a close relative of realism”, “lives by the slogan *No effect without cause* – otherwise known as *No loose ends*”, and follows a well-known dramaturgical formula (Bermel 63). At times, *Bad Heir Day* appears to be realistic, but soon exaggerations or unlikely events take place and the story perhaps drifts “out of reality”.

Of the farce types listed by Gurewitch, *Bad Heir Day* would be a social farce as it makes fun of the British society. The four farce types listed by Gurewitch are erotic farce, psychic farce, social farce and metaphysical farce (137). “Unlike conventional social satire, which seeks to purify the idols and idioms of the tribe, social farce aims to pulverize the very idea of idols and idioms” (Gurewitch 159). *Bad Heir Day* probably does not aim to do such a thing because the tone of the book is rather light, and all characters are equally made fun of, not just those in power.

Finally, one more genre worth looking at is **nonsense literature**. Although also and everyday term for frivolous and “not making sense”, nonsense is also a literary genre. Many seriously inclined people might label the book as frivolous and silly nonsense: so, could it fit into that genre? Tigges and other researchers mention e.g. Edward Lear, starting from his *Book of Nonsense* in 1846, and Lewis Carroll, the author of *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, as the most notable nonsense writers (Tigges 2–3). *Bad Heir Day* does not seem to have much in common with those examples of nonsense literature, but let's look more closely at the genre anyway.

In nonsense literature, the form presides over the content (Tigges 10). Tigges writes that according to Fowler, “[t]he primary characteristic of nonsense is not to make a “point” or draw a moral, not to satirize, to ridicule or to parody, and not even primarily to entertain (Tigges 50).” I disagree with the opinion about nonsense not being primarily for entertaining, as most nonsense poems and literature (such as *Alice in Wonderland*) surely use nonsense to entertain. Why else would the works be so popular? However, Tigges also states that although nonsense literature cannot simultaneously be a satire, nonsense can be used as a device also in “point-making” genres of literature. We may wonder if *Bad Heir Day* really makes a point and criticizes modern society, or whether it just seems to do so, and really just presents its silly characters in order to amuse the readers, and more importantly to “show off”

the writer's clever use of puns and other literary devices? In that case, the primary purpose of the book would not be to entertain, but instead to play with words and language, and therefore it could in fact be “nonsense”.

One nonsensical element is imprecision – elements “glide into one another without quite overlapping” (Tigges 57). Things can be exaggerated or the book may contain blank pages. The key to nonsense, according to Tigges, is that “the imprecision or mixture must be maintained” (57), so that the reader is not quite sure if the description is literal or accurate. In *Bad Heir Day*, Miranda's waist was “pinched almost to invisibility” (Holden 4), and we do not know whether she is actually too thin, or if the narrator is exaggerating heavily, even if we were to assume that some exaggeration must be taking place. So, while *Bad Heir Day* does not seem to fit the genre of nonsense literature, it might nevertheless contain some nonsensical elements.

4. HUMOR AND WORDPLAY

Bad Heir Day can be said to come from the culture who “invented humor”, although that applies only to the term, not the phenomenon. The old meaning of the word *humour* is derived from the French *humeur*, denoting the bodily fluids (bile, blood, phlegm and pile), but according to Jan Bremmer, one of the editors of *A cultural History of Humour*, “from 1725 onwards the French invariably characterize the term as an English borrowing, and the modern meaning is of English origin” (1).

The comical, a part of aesthetics, is normally defined as something that is funny. According to Polish researcher Bohdan Dziemidok, many researchers equate *comical* with *ludicrous*, but sometimes these are not the same thing: expecting a student to write a Master's thesis in a month may be “ludicrous”, but not necessarily “comical”. Dziemidok points out that it is nevertheless difficult to define the terms exactly, and determine which one to use in all instances, and therefore the terms can understandably be used synonymously (Dziemidok 6). However, Dziemidok writes that Soviet aestheticians Yuri Borev and Avner Zis have stated that “the comical is always ludicrous but the ludicrous not always comical”, and Moysey Kagan that “the comical is not always ludicrous”, defending this claim by equating ludicrous with laughable or funny, and pointing out that not all satires are laughable but can be irritating or unsettling as well (Dziemidok 4–5). Here, it seems, *comical* is perceived as a genre. *Bad Heir Day*, as we have seen, can be interpreted as both a satire and a comedy, so it in any case covers both comical and ludicrous, whatever the exact definitions of the terms (provided that the reader finds the book amusing).

Dziemidok writes that the term *humor* has two definitions in the theory of the comical, a broad and a narrow meaning (101). In its broad meaning, humor is synonymous with comical, and some theorists believe that all comical works are humorous. Humor in this meaning is subjective, “the aesthetic sensitivity to the experience which evoke the experience of the comical” (Dziemidok 101). In its narrow meaning, humor can be seen as tolerant, and in contrast with e.g. more critical satire and more primitive forms of the comical, including farce.

Dziemidok believes that the term humor should be narrower than the broadest sense, and include such concepts as “the sense of the comical”, “the experience of the comical” and the works of the comical”, and humor should be associated with the author's view of the world and his/her attitude, presented by the work (102).

Although there is no real consensus among the researchers, according to Dziemidok the comical could be divided into two groups based on complexity: “the primitive comical of farce and vaudeville”, and the complex “satirical-humorous” group, which includes the sub-groups “humorous writing and satire” (102). Irony, on the other hand, can be used as a technique in both humorous writing and satire (Dziemidok 105). Irony has “two opposed forces”, i.e. what is said and what is meant, and “is also an engine of satire and (it has been claimed) the key to tragedy, the key to comedy, and the key (above all) to tragi-comedy”, and can show itself in e.g. “amused aloofness” (Gurewitch 1994: 15).

Wordplay, or speech play as Joel Sherzer calls it, is a central element in languages. According to Scherzer's *Speech Play and Verbal Art*, learning about the speech plays of a language can also aid in understanding how that language works and is perceived by the speakers.¹⁴

Sherzer (4) notes that speech play can be both intentional and unintentional, and occurs because no language can really totally “represent” the world, but instead succeeds in it only at fleeting instances (10). Of course, people also want to make an effect for the sake of humor and other entertainment, and do not always want to give a plain and accurate description of the world.

4.1. Jokes

A joke consists of two parts, a setup and a punch line. “The punch line contains an element of surprise vis-à-vis the setup; it is this surprise relationship between the setup and the punch line that is the source of humor” (Sherzer 36). The situation in which a joke is told, and the

¹⁴ Sherzer (vii) quotes an example of when he was visiting the Kuna island of Mulatuppu to study their language. He could speak some Kuna, but on a particular instance, when he was tired, he could not understand what the others were saying to him at all. It turned out that the locals were playing a trick on him and speaking *sorsik sunmakke*, “talking backwards”, and reversing the order of syllables to puzzle him.

company in which it is told is also important (50). A poorly chosen joke can also offend or upset if the timing is not right, although in a different situation the same joke might be considered funny, even by the same recipients. A joke about dying people in a funeral might be an example of this (although the stress of the situation might also augment the humorous effect of the joke).

Walter Nash (2–12) offers a list of aspects which help to explain a joke. I have then thought about how these aspects apply to the humor found in *Bad Heir Day*.

a) The culture of the joke – the joke might relate to previous “serious” stories or situations, which the reader identifies, but the situation is altered: e.g. “black humour”/satire. According to Nash, the humor in parodies is possible due to *dissociation*, as the situation is seen as absurd. Plenty of things in *Bad Heir Day* can be seen as absurd, e.g. Anna’s boyfriend Seb groping every woman he sees, even a bride at her wedding. The reader can dissociate herself from the situation of a young woman having an unfaithful partner, and instead enjoy the comedy.

b) Material facts – a common history of knowledge, acquaintance with the topic. English readers draw humor from recognizing familiar situations and characters, as hopefully also Finnish readers of the translation will, thanks to exposure to British culture via the media, and similarities with the Finnish culture (e.g. shallow, fame-oriented people are found in both countries). Chiaro elaborates on this idea: “the success of translated jokes does not necessarily depend upon the quality of the translation. In many cases what may appear to be a poor joke may exclusively depend on gaps in the recipient’s world knowledge”, and more precisely on gaps in the knowledge about the source text culture (83).

c) Logic and likelihood – the *executant* (narrator) “fixes the rules”, while the *respondent* (reader) “accepts the conditions offered”. The executant will make the readers accept unlikely “facts”, and the readers agree, for the benefit of the joke (5). In *Bad Heir Day*, such absurd facts are Anna meeting a Scottish heir and most of the nannies having overly luxurious lives, while the University graduate Anna has to live in a small, miserable room and for weeks even accepts that she does not get paid for the job.

d) The directive of form – the form of the story resembles a humorous tale or a joke, so the listener / reader is prepared to be amused. Clearly signaling a joke is like “making a sort of contract between the executant and the respondent” (6). In *Bad Heir Day*, even the title suggests a humorous book, punning on heir/hair, so the reader is prepared to be amused.

e) Language – usually a joke has “a centre of energy”, i.e. a punch line (the *locus* of the joke; usually found at the end of the joke) or the reason for the joke, e.g. playing with similar-sounding words (7). *Bad Heir Day* has plenty of word-plays and puns, e.g. 'achingly hip' / 'aching hips as well, I should think,' where the word *hip* is the “centre of energy.”

According to Nash (152–154), irony is a “major stylistic resort in humour”, also because critics often use the term quite freely to refer to lots of things. However, “The consensus appears to be this: that the ironist insincerely states something he does not mean, but through the manner of his statement – whether through its formulation, or its delivery, or both – is able to encode a counter-proposition, his “real meaning”, which may be interpreted by the active listener or reader.” Whereas sarcasm is “ostensibly sincere”, although formulated to make a point (e.g. exaggerated). Sarcasm often uses a telling tone of voice to signal itself, while irony is mostly perceived because of knowledge that contrasts the statement, although the way of expressing it can also be indicative. Thus, sarcasm uses *pro-code* and *counter-code*, and irony mostly uses *mal-code* and to a lesser extent *counter-code*. Nash himself is not quite sure this distinction between sarcasm and irony is entirely valid, as they can sometimes overlap because they both use counter-coding. In any case, *Bad Heir Day* uses both irony and sarcasm, in various instances. Nash also writes that the noun phrase is an “important stylistic unit”, and alliteration sharpens the humor (23). I agree with this, cf. *His inbred features positively blazed with pride*, and *morsiatonta minuuttia* where I have mentioned alliteration as improving the impact of the passage.

4.1.1. Interethnic jokes and jokes across social boundaries

Jokes belonging to this category can be about different nationalities, genders, age groups, religions, etc. The jokes can be similar to political jokes, but normally these are not so tied to a specific time period as political jokes. The following is an example of a gender joke, an Age-Old Riddle: “If a man says something in the woods and no woman hears him, is he still wrong?” (*Joke Around*). In *Bad Heir Day*, the comment which Cassandra makes about the homeless sleeping in unstylish sleeping bags might be an example of a joke across social boundaries.

4.1.2. Dirty jokes

A dirty joke's “primary characteristic is that the punch line presupposes and actualizes knowledge considered taboo by the society, usually having to do with sexual matters” (Sherzer 44). “‘You’ve been at it a-bloody-gain, haven’t you?’ Cassandra shrieked at Jett. ‘Trying to screw the sodding nanny. I thought as much when I caught you with her in your library last week. Showing her a few of your favourite *passages*, were you?’” (Holden 45). *Passages* refers to both books and points of entrance. This is perhaps more a pun than a joke, but in a sense the previous lines are leading up to the pun, i.e. the punch line.

4.2. Puns

A “pun is a form of speech play in which a word or phrase unexpectedly and simultaneously combines two unrelated meanings” (Sherzer 29). The etymology of the word *pun* is not clear, which Jonathan Culler, Director of the Society for the Humanities at Cornell, thinks is very appropriate, as puns themselves are examples of the uncertainty and “fuzziness” of language and words (Culler 2).

Looking at *Bad Heir Day*, a literary critic writes that the novel “[r]estores the pun to literary respectability, an amazing feat” (*Esquire*, back cover of *Bad Heir Day*). So, has the pun been literarily *not* respectable?

On Puns, published in 1988, verifies that this is the case: Frederick Ahl, Professor of

Classics at Cornell, explains that “our academic culture rejects puns, and often shows its moral antipathy to figures of speech which say one thing and mean something else” (Ahl 25). Jonathan Culler agrees: “[t]radition has thought the pun an excrescence of literature, an obnoxious obtrusion from the source of genius, or a rhetorical device of questionable taste” (Culler 6).

However, as Sherzer (vii) pointed out, speech play is central to languages and therefore puns should not be rejected but rather just enjoyed. Also Culler confirms that many scholars, at least the ones who contributed to the book *On Puns*, feel “puns are not a marginal form of wit but an exemplary product of language or mind” (4).

There are different kinds of puns, a few of which are described below. The categories of puns are named by Sherzer in *Speech Play and Verbal Art*.

4.2.1. Sound patterns

According to Sherzer, puns belonging to the sound pattern category use sound patterns and “sounds likes” to induce humor. Sherzer gives an example from the Marx brothers: “Butch: Keep out of this loft! Chico: Well, it's better to have loft and lost than never to have loft at all.”(30). Sherzer lists the following as belonging to this category of puns: “(Said of a tennis player who was injured still playing very well) Even crippled Burt is still crippling (29).”¹⁵ Sherzer also offers the examples “He took his team from outhouse to the penthouse” (29) and “I'm going to fish off the dock today, just for the halibut” (30) where “(just for the) hell of it” and “halibut” are the “sound patterns” being played with. All in all, Sherzer’s “sound patterns” seems to be a very vague and general word play category, combining various types of word play under one heading.

Selecting one of those examples, puns similar to “from the outhouse to the penthouse” are also present in *Bad Heir Day*. E.g. when looking at a ready-made poster for her upcoming novel, which already advertises the book as a bestseller, Cassandra is not very optimistic.

¹⁵ Labeling that under “sound patterns” seems odd: the sentence might “sound” funny, but “crippling” and “crippled” are in fact both forms of the same word, and therefore the two words do not just “sound” similar.

“And as for Number One bestseller, well, despite the publisher’s best efforts – and often their worst and most underhanded into the bargain – that, as well she knew, was in the lap of the gods. It certainly wasn’t, at this precise moment, in her laptop” (Holden 39). In this passage, *lap of the gods* and *laptop* are compared.

The poster also reads: “*Love, lust and betrayal – with a twist in the tail*” (Holden 39; italics original). This combines *twist in the tale* and a *tail*, which could have concrete twists in it. Whether the “tail” refers to the end of the story, or to something “naughty” as the novel is supposed to contain an erotic story, is not completely clear to me, but this combining of elements makes the example similar to “just for the halibut”, as a new element is introduced to a usual expression.

4.2.2. Morphology and lexicon

This category uses familiar turns of phrase and combines them with other turns of phrase, or extends on the expression used, sometimes altering the morphological “position” of words. Examples from Sherzer: “Question: When is a door not a door? Answer: When it’s ajar” (30). Another example: “Question (asked of a native of the Caribbean island of Tobago): Are you from Tobago? Answer: Born, bred and buttered, get it?” (30), which combines “born and bred” with “bread and butter”. Not all of the examples are of the “question and answer” format, so that is not a requirement for this type of pun. The following example can be found in *Bad Heir Day*: “She’s worked for loads of celebrities, from Tom and Nicole to Richard and Judy. She’s supposed to be writing a kids-and-tell book about it, in fact” (Holden 145), where the expression *kiss-and-tell* is modified to *kids-and-tell*, changing the verb *kiss* to the noun *kids*. The meaning of “kiss-and-tell”, i.e. making your experiences public, is retained, and extended by entering the new item *kids*, which refers to the responsibilities of a nanny.

4.2.3. Syntax and semantics

This pun category plays with syntactic structure and/or semantics. One of the examples is a Jewish joke, according to Sherzer from a work by Sigmund Freud: “Two Jews met in the neighborhood of the bath-house. “Have you taken a bath?” asked one of them. “What?”

asked the other in return, “is there one missing?” (31). In *Bad Heir Day*, this type of misunderstanding is used in the following discourse, taking place at a wedding: “‘Stella McCartney,’ whispered the woman behind. ‘Where?’ hissed her companion. ‘No, the dress, darling. *Achingly* hip’ (Holden 4)”.

4.2.4. Pragmatics

This category plays with the conventions of usual expressions (as do some of the other categories). Relatively similar to the earlier “just for the halibut”, but Sherzer offers the following example: “(Road sign indicating workers on the road) Working for you. Give us a brake” (31). In this instance, *pragmatics* might mean that the workers really need the cars to brake, and that is why they (or rather whoever came up with the slogan) wanted to express the request in a nice and uplifting way, as road work is an inconvenience for drivers – and therefore, also “giving a break” is needed. Another, slightly differing example: “You can call me whatever you want (= what name you want to), just don’t call me late for dinner” (31). Sherzer does not offer further explanation besides the examples, but I deem that some aspects of wordplay can be open to multiple interpretations or combine elements of more than one category; several of Sherzer’s puns could thus belong to various categories.

The following example could, at least sort of, be seen as a pragmatic pun. Anna thinks about stellar constellations and recognizing them: “Astronomy had never been her strength. Orion’s belt was about her level, and she wasn’t altogether certain of that. The one she was staring at seemed to have fewer notches than last time. Perhaps he’d been losing weight.

Lucky old him” (Holden 19). In this example, *Orion’s belt* and clothing item *belt* are compared, and weight loss is offered as a humorous explanation as to why the belt seems to have fewer “notches” (i.e. stars) than Anna remembers. As Anna is constantly trying to diet, weight loss is a natural source of metaphors for her, and offers a “pragmatic” (albeit nonsensical) solution to the problem. More clearly a pragmatic pun, and similar to “Call me whatever you want, just don’t call me late for dinner”, from *Bad Heir Day*: “‘Lead me to the drinks. If I can’t bag an heir, hair of the dog will have to do’ (Holden 23)”. The character Geri decides if she cannot find a man, *heir*, she can at least get a drink, *hair of the dog*.

4.2.5. Bilingual puns

Puns belonging to this category combine expressions from two or more languages. For example, Sherzer mentions that the most popular French TV show in 2001 was *Loft story*, the show's name being in English but pronounced in a French way (31). The other example given by Sherzer states that Mexican immigrants to America pun using *dolores*, pains, for *dólares*, dollars in Spanish (31), possibly containing an attitudinal element toward the American currency. A bilingual pun in *Bad Heir Day*: the elegant-sounding name Boucher de Croix-Duroy, originating from a butcher ancestor working in King's Cross (Holden 4).

4.2.6. Unintentional puns

Unintentional puns have the same characteristics as intentional puns, i.e. they combine two or more elements in an unexpected manner (or expected, if the pun is not very new). The maker of the pun is not aware of this at the time of uttering the pun, but the pun can be revealed by others or the maker of the pun itself, making it no less funny than deliberately crafted puns (Sherzer 32–33). *Bad Heir Day* hardly has any unintended puns, judging from the number of deliberate ones: no stone is left unturned by the writer, so to speak.

Delia Chiaro also discusses verbal humor and the language of jokes. In describing various kinds of word play caused by “slips of the tongue”, the category “misplaced words” is presented. E.g. “In his search for economic and military aid, Anwar Sadat has not exactly been greeted by open arms” (Chiaro 20), in which *military aid* and *arms* seem to correspond, causing a humorous effect. In *Bad Heir Day*, these kinds of “slips of the tongue”, although intentional, are numerous. For example: “Anna watched their gyrating figures, oddly comforted by the fact that even the beautiful people looked ridiculous in the context of a really dreadful disco. It was a great leveller. Quite literally, she thought, as Orlando Gossett flicked to the right just a little bit too enthusiastically and went crashing heavily down on his well-upholstered bottom” (Holden 21). In this passage, the character Anna first uses the word *leveller* in the sense of making people appear more equal, and later notes it also applies to posture, as Orlando falls on the floor.

5. BRITISH AND FINNISH HUMOR

5.1. British and Finnish humor today

Edward Taylor, the author of *The Men from the Ministry* (*Knalli ja sateenvarjo* in Finnish, i.e. Bowler and Brolly [Sipilä, *Helsingin Sanomat online*]) had this to say about why the new episodes of the series will only air in Finland: “Nowadays my agent sells my comedies directly to mainland Europe. In the UK, people only laugh at mean jokes” (Sipilä D6: back-translation from Finnish). The popular radio show *The Men from the Ministry* began in the 1960s and aired in Britain for 16 years (Sipilä D6). The show started airing in Finland after the show had already ended in the UK, and Mr. Taylor wrote new episodes just for Finland in the beginning of the 1980s, and again this year (Sipilä D6).

As Mr. Taylor stated, nowadays the British tend to enjoy “meaner” humor than before. Traditionally, according to Nicolson (1956), a difference between American and English humor, both familiar to the Finns because of films and other media, has been that American humor uses more irony and tends to make “fantastic” things “humiliatingly real”, whereas British humor tends to “make the real appear charmingly fantastic” (19). According to more recent intercultural theories on humor found in business communication, the Americans still do seem to laugh more *at* other people than *with* them; no big difference between American and British English was mentioned in the lectures given by Charles, but e.g. the Japanese were said to laugh more *with* other people than *at* them, due to a risk of losing face (if others would then in turn laugh at them). In my experience, the Finns seem to prefer a balance of laughing at and with others; maybe this will change, as well, as time goes on?

Comparing Finnish and Scottish humor, Pauline Ahokas, arts manager at the Finnish Institute in London says that “[w]e have a feeling of closeness to the Scots. There are real similarities with Finland, apart from the fact that we have to endure the same sort of climate. There is a really odd sense of humour [in Scotland], which can be said with a really blank face but can be really hilarious” (Ahokas interviewed by Mansfield). This view is colored by the fact that it was stated in connection with a cultural event: several Finnish performers took part in the Scottish festival ID01, at Glasgow’s Arches and Centre for Contemporary Arts (CCA) in

December 2001. Nevertheless, as part of *Bad Heir Day* takes place in Scotland, this notion of the senses of humor is interesting.

To elaborate, Ahokas had this to say about the Finnish play *Olga*, by the award-winning Finnish playwright Laura Ruohonen: "It's surprising how much translates. There is a certain quirkiness in the Finnish sense of humour that I think will travel very well. There are similarities between the two countries" (Mansfield).

So, what is Finnish sense of humor like? To answer this question, the University of Tampere has devised a "survival kit" for foreign students coming to Finland. Among the advice is also a section on Finnish humor, attempting to describe it in a nutshell: "Finns have a great sense of humour, although many of the jokes relate to the Finnish language. Other than that, jokes often deal with hangover, being drunk, getting drunk, or politics. One peculiarity is the habit of repeating meaningless words. These phrases often come from TV comedies. Try to learn some of these phrases and you'll be greeted with great enthusiasm" (University of Tampere). The TV comedy phrases are not as common as before – nowadays they are often replaced by phrases taken from popular TV commercials, e.g. "syökää kanaa" and "elämä on" ("eat chicken", a plea made by pigs a few years ago in a McDonald's commercial, and "life is" [expensive], a comment made in a series of mobile phone operator ads) – but otherwise the description sounds familiar. However, Swedes would be an important addition to the list of joke subjects.

5.2. The English personality

Nicolson (33) mentions that the traditional English personality, reflected in the English sense of humor, comprises among other things the following characteristics. Let us now compare the list to *Bad Heir Day*:

1. Tolerance and compassion (*Bad Heir Day* contains compassion for the main character, despite her flaws),
2. Sentimentality and affection for nature, animals and children (affection for children not present in the book; the boy Anna babysits is described as a "brat from hell", while the nature in Scotland is damp and cold),

3. A fund of common sense (contrasting with the nonsensical characters of *Bad Heir Day*, which the reader can then laugh at),
4. An excellent "gift of fancy" (the story has imaginative and "fanciful" elements),
5. "An instinctive sense of human values" that reacts strongly against the breaking of those values (not many values present in the book, besides material ones),
6. A dislike of extremes and over-emphasis (Cf. The memory rule for inverted commas: "The Americans "exaggerate", the British 'understate'". The characters of *Bad Heir Day* are by no means understated or moderate. This might add to the humor. However, judging by British talk shows and tabloids, extremes are no longer avoided to the same degree in England, except by the older generation?),
7. A love of games and playfulness (present in *Bad Heir Day* as a plentiness of puns and wordplay),
8. A dislike of inviting ridicule (pretty much all the characters invite ridicule),
9. Mental laziness (plenty of the characters display that), and
10. Optimism / aiming for "mental and emotional ease" (well, all the characters probably want that, for example the has-been novelist Cassandra seeks that ease with alcohol, and the main character Anna by marrying a Scottish heir).

Nash (13) mentions that the British have a habit of joking about certain cities, mostly "the regional cities and provincial life", and this tradition dates back to at least the eighteenth century. This situation is also present in Finland, cf. Turku jokes. In *Bad Heir Day*, the joke is on a Scottish small town called Orrible on the Island of Skul, where Dampie Castle is located.

6. TRANSLATING FROM ONE LANGUAGE AND CULTURE INTO ANOTHER ONE

Various scholars approach translation studies from different angles: some focus more on learning to understand the translation process, some more on the relationship between the source and target texts, others more on the author, translator or reader and their roles in the translation act. Nevertheless, I want to emphasize that whichever focus one takes, one should bear in mind that both translations and research are made by humans, and thus translating or research based on it is affected by the translators' and researchers' subjective preferences, skills and experience.

6.1. General considerations

Most translators agree that translating a text begins when reading the source text for the first time, as reading is the negotiation of meaning into a text (Biguenet & Schulte ix).

"Reading establishes the uncertainty of the word, both as isolated phenomenon and as semantic possibility of a sentence, paragraph, or the context of the entire work. The discovery of that uncertainty in each word constitutes the initial attitude of the translator" (Biguenet & Schulte x). This applies especially to translating wordplay, as it exploits the multiple meanings of a single word or expression. Translator Kersti Juva suggests that when translating a narrative text, the uncertainty or "fuzziness" of words should be kept open for as long as possible: "[w]hen translating narratives it pays to deliberately avoid analysis and conscious thinking to keep all options open, otherwise the fuzzy qualities of words can freeze before they are fully explored", adding that the use of intuition, seen as a sign of a translator's expertise by Andrew Chesterman, is seen by her also as a useful *attitude* for a translator (Juva 2.1.1.).

Nevertheless, critical of the formerly (and in the views of some translators to some extent even today) prevailing focus on prescriptive or overly "scientific" translation studies, philosopher Alexis Nouss poignantly claims that translation theory "chooses linguistics as its protector only because it needs it to cover its back. The Western culture fears the concept of an uncertainty of meaning like it fears the plague" (Nouss 167; translation from Finnish HS,

originally written in French).

Whatever the case, in any translation, whether you are translating artistic literature or more prosaic technical manuals (e.g. Viitanen) you should take into account the following: source text and culture, target text and culture, the aim of the text, where the translation will appear, and so on. In the following sections, I will discuss the cultural background of *Bad Heir Day's* humor in more detail and touch upon the Finnish culture in relation to the English-speaking ones.

When writing about translating from source text to target text, Andrew Chesterman mentions the notion of a “*significance threshold*”, “the point above which something is felt to be worth saying” (Chesterman 114), which also affects translating and how texts are perceived in another culture. Why this is relevant to this study is discussed below. At first, one might think that Finnish would have a higher significance threshold than English, as we stereotypically speak less, and when we do, what we say should be of some significance. However, Chesterman points out that there is a difference between the significance threshold and the silence threshold, the *silence threshold* marking “the point above which speakers feel it necessary to say something”, be it significant or otherwise (114). Based on the explanation of the significance threshold given by Chesterman, my interpretation is that cultures with a higher significance threshold, instead of pressuring the speakers to say something truly more significant, encourage the speakers to “dress up” their announcements to appear more worth uttering. Crossing the silence threshold perhaps applies more to the speakers comparing the actual underlying significance of an utterance (as perceived by the speaker) vs. the pleasantness of silence. In other words, cultures with a higher silence threshold probably value the perceived underlying significance of utterances – and in the lack of it, silence – more than cultures with a lower silence threshold. Finnish probably has a higher silence threshold than English, and conversely a lower significance threshold than English. This is not to say that one way of looking at things is better than the other, and naturally there is also variation inside each culture and between individual members.

To support this, Chesterman states that when translating from Finnish to English, translators may feel they need to add something, e.g. emphasis or emotiveness, to modify the text to

better suit the target culture. When translating from English to Finnish, then, “toning down” might be needed to make the text sound more natural (Chesterman 115). This would correspond with my previous comments about some English-language magazine articles sounding artificial when translated into Finnish; in other words, the translator had not taken the significance threshold into consideration. When translating *Bad Heir Day*, therefore, “toning down” might also be relevant – at the same time, the comic effect of exaggerations etc has to be remembered. So, it is important to consider whether inevitably losing some colorfulness and “funniness” due to the act of translating itself would justify not modifying the target text according to the difference in significance thresholds, and to instead allow the “over-the-top” rhetorical devices to add toward a more entertaining story. The danger is that higher levels of emotiveness than are usual in Finnish might also make the text sound just that extra bit more silly or half-witted, instead of sounding clever and entertaining. The potential problem is also supported by research findings, as the Finns have been found to generally esteem literature that describes “normal or otherwise familiar everyday life truthfully, without exaggerations”, while only humorists are granted an exception from this (Jokinen et al. 286). That of course only applies to very general preferences and does not exclude imaginative events (that possibly take place in somewhat down-to-earth surroundings). Considering the options of toning down the target text to suit Finnish literary preferences vs. keeping the “over-the-topness” of the source text to maintain the humor, in my short translation I have mostly attempted to maintain the “over-the-topness” of the original, to preserve the comical effect, which has perhaps been diluted by the translation process.

Connected to the above mentioned Finnish literary preferences, also the distinction between *neutral* and *affective cultures*, as discussed by Fons Trompenaars (in Charles 11), is relevant to the possible effect of a translation. A neutral culture encourages its members not to reveal what they are feeling or thinking and to remain calm, whereas an affective culture encourages its members to show thoughts and feelings both verbally and non-verbally. Therefore, a neutral culture admires “cool and self-possessed conduct”, whereas an affective culture admires animatedness and displays of emotion (Charles 7, 11). Although both Finland and the United Kingdom are classified as neutral cultures, while e.g. the United States of America is classified as an affective culture, when comparing Finland and the United Kingdom, the

United Kingdom is relatively more affective, and the members of that culture would therefore seem more animated to Finnish speakers (Charles 11). This leads to the assumption that the Finns, who at least stereotypically are brought up to esteem more downplayed rhetoric and expressions in general, might react laughingly or even negatively to the relatively more colorful or animated expressions found in the *Bad Heir Day* source text, if translated into the target text without cultural modifications. Animated expressions might be linked with a lack of intelligence in a culture that admires level-headedness and “cool” conduct.

Moving away from the awkward subject of perceived intelligence in connection to cultural studies, the link between rhetorical activeness and the silence threshold can also be looked at in terms of what Edward T. Hall calls *high-context* and *low-context cultures*, where lower-context cultures are more likely to utter all communication, while higher-context cultures might use more silence and information implicit to the community in their communication (Varner & Beamer 164–165). For example, because English speakers are a large and fragmented set of communities with speakers around the globe, the “language communities” have the habit of explicitly saying more information than the Finnish-speaking community, which has historically been a closed group with a limited number of speakers, making the English-speaking communities lower-context in comparison to their Finnish-speaking counterpart(s). This could be explained by the fact that Finnish communities can assume more shared knowledge between the speakers, as the communities are usually fairly unified compared to the English-speaking ones, explaining why “[i]n Finnish, a little seems to go a long way...; in English, you need more to achieve the “same” effect” (Chesterman 114).

Regarding the aim of my translation, i.e. translating a piece of *literature*, Gideon Toury (12–13) points out that there is a difference between “translating of literary texts” and “literary translation”. Although this distinction is not used by many scholars, I nevertheless feel it is a distinction worth looking into, especially as I just mentioned the uncertainty of each word and the importance of negotiating the meaning of words in connection to translating. Toury divides literary translation into two different concepts: translating texts that are considered literature in the source culture, i.e. translation of literature, and translating texts in such a way that they should be considered literature in the target/recipient culture, i.e. literary translation (12–13). In my understanding translating *Bad Heir Day* into a piece of literature would, therefore, be

“literary translation”, as both the source and the target texts are considered to be literary texts, while translation of a part of the source text into an excerpt of a Master’s thesis would possibly only be defined as literature in the source culture.

The imaginary audience of the target text is the target group who usually read light women’s literature or watch TV shows or movies based on them (*Sex and the City*, *Bridget Jones’s Diary*, etc.), and possibly younger fans of the classic British series *Upstairs, Downstairs*. The target audience would therefore be somewhat familiar with the English-speaking society of England and the United States of America (a reference is made to e.g. the American TV show *Friends* [Holden 144]). However, as I will not translate the whole book, the target audience could also be seen to be other English philology majors (or other people who might read the Master’s thesis). Translating for the latter target group would destroy the notion of making a literary translation as defined by Toury, because the target text would then be read as a part of an academic study, instead of as a purely literary text, which might in turn also affect the translator’s attitude and focus points while translating: in my view it is quite a different task to attempt to translate an amusing piece of literature, or to attempt to produce an academically refined translation. Other possible, practical-level problems in only translating or reading an excerpt of literature might also be the limited opportunity for “getting immersed in the story”, both for the translator and the readers. Nevertheless, for practical reasons I have only chosen to translate an excerpt of *Bad Heir Day* instead of the entire novel.

Nevertheless, back to Toury’s idea about the preferable focus of translation study, although his approach is not very audience-focused and is thus possibly criticism-evoking: according to Toury, translators of literature are not or should not really be concerned with the actual *reception* of literature in the target culture, as they cannot know beforehand what will be accepted. Instead, they have to rely on their past knowledge and experience, and make *assumptions* about what will be deemed acceptable by the readers of the translation (16).

Based on that approach also my translation could only attempt to be acceptable by the readers: however, especially because I am a relatively novice translator, to test how I have “succeeded”, I have had a group of three young women read my translation and asked them to write down their responses to it.

Philosopher Nouss agrees with the idea of a distinction based on the intention or intended target group of a translation, but unlike Toury, he sees that both the creation and the reception of a translation should be the focus of translation study, as both the creator and the receiver of the translation are active participants, with possibly varying positions or roles (Nouss 166).

6.2. Translation strategies

To translate a text, choosing a suitable translation strategy – i.e. approach or method – is crucial to achieving the desired effect. These days a translator mostly tries to choose the optimal strategy to achieve a translation that is appropriate for the selected target audience, whereas in the past, the focus was more on general “perfection”: in *Translation and Translating* by Roger T. Bell, the idea of an “ideal speaker-hearer” is introduced, referring to linguist Noah Chomsky's views (Bell 38). Based on it, Bell offered the following traditional definition of translation theory:

“[T]ranslation theory is primarily concerned with an *ideal bilingual reader-writer*, who knows both languages perfectly and is unaffected by such theoretically irrelevant conditions as memory limitations, distractions, shifts of attention or interest, and errors (random or characteristic) in applying this knowledge in actual performance” (Bell 38; emphasis added).

No such individual exists, of course, as real life people have their human limitations, and I think this is a worthwhile point (albeit a rather obvious one) to take up when talking about translation strategies. Also Lörscher (1992) has argued that translation studies have in the past mostly focused on linguistic, possibly prescriptive comparisons or the translator's competence, producing models that concentrate on idealization more than on producing actual data (Fraser 2). Fortunately prescriptive models are no longer used to such an extent in translation research, which in addition to utilizing multidisciplinary methods is also showing a growing interest in e.g. “translation process analysis”, which will be discussed more in section 8.

Chesterman offers the following four as possible motivations for choosing a translation strategy: wishing to conform to the expectancy norms of the target language readership, or wishing to conform to the accountability norm, which pertains to the loyalty of the translator to

all the parties concerned, the communication norm, i.e. the “optimization of communication”, and the relation norm, i.e. maintaining the relation between the source and target texts (Chesterman 85, 113). As Chesterman points out, there can also be other motives for modifying a text, e.g. political reasons and existing literary preferences. Compensation – e.g. omitting a joke somewhere, and adding wordplay somewhere else to “balance out” the effect – is also often a motive for using a certain translation strategy (Chesterman 115).

After considering various approaches, for my own translated excerpt, in the end I did not choose to utilise a theoretical framework or categorization for my translation solutions that has been specifically crafted for translating humor: despite the excerpt’s humorous elements, challenges in achieving overall fluency were perhaps still the primary focus during my short translation exercise. That said, I have nevertheless acquainted myself with theories and background knowledge related to humor and translating humor, and have applied that underlying knowledge during my own translation process.

The translation solution categorization that I have selected might arguably be seen as somewhat too general to achieve high levels of precise descriptiveness. Nevertheless, because of the attention that had to be put into achieving overall fluency, as stated above, I have placed examples from my translation into the following basic translation strategy categories as defined by Andrew Chesterman: (1) semantic, (2) syntactic and (3) pragmatic (Chesterman 94–112), based on my solutions to perceived translation problems – or “attention units” as Riitta Jääskeläinen calls them, as not all can be seen as problematic (Jääskeläinen 1993: 102). I am using a qualitative approach for the translation.

6.3. Translating humor in literature

As noted in more detail above in the section on jokes, the success of a joke (or wordplay) depends on several factors, not least on possessing the necessary cultural knowledge required to “get” a joke. As Chiaro puts it, “[j]okes, it would seem, travel badly” (77).

Chiaro lists the following basic requirements behind a potentially successful joke translation: “shared code and shared conventions” (78). By these she means that both source and target cultures are used to joking about a particular topic or a particular group of people, e.g. in

“underdog” jokes, where perhaps a group considered stupid in culture A can simply be replaced with a group considered stupid in culture B. If no such common ground exists, something more drastic will have to be changed in order to achieve a humorous effect in the target culture. More generally, this requirement for shared conventions also applies to the subject matter of a humorous book. In the case of *Bad Heir Day*, a common target of jokes might be celebrities or wealthy people and their image-consciousness and superficiality. Without this common starting ground, the possibility of making a successfully funny translation would diminish greatly, not to mention the probability of anyone actually reading the translation in the target culture, even if a person would miraculously get it published.

When discussing choosing a translation strategy, Debra Raphaelson-West classifies jokes under three basic categories, namely 1) linguistic, 2) cultural and 3) universal (e.g. the unexpected). According to Raphaelson-West, the categories are “progressively easier to translate” from 1–3 (Raphaelson-West 4). Leo Hickey agrees with this basic categorization (*online*). About translating puns, the advice is familiar: try to find a funny equivalent in the target language or replace the pun with something else, if necessary.

Several, if not all, scholars seem to agree that often comprehensibility and native-sounding target language are more important than retaining a joke (if making a joke is not vital to the plot/text).

7. FOCUSING ON THE TRANSLATED EXCERPT

In this thesis, as I have stated above I have used qualitative methods to assess and reflect upon the background material and my own translation solutions. In layman's words, qualitative simply means “trying to explain or understand someone's thoughts or a phenomenon”, whereas quantitative means “counting things for statistical purposes”.

7.1. A brief definition of qualitative research

According to Rosaline Barbour's *Introducing Qualitative Research: A Student Guide to the Craft of Doing Qualitative Research*, whereas quantitative research seeks to find countable items and aims for statistical generalizability, qualitative research is more interested in understanding why or how something occurs, aiming to illustrate differing phenomena or occurrences rather than reaching full statistical representativeness; therefore, such a thing should not be expected by the qualitative researcher himself or the readers (Barbour 30, 36). Barbour states that sometimes researchers may also cause problems for themselves by e.g. attempting to categorize participants' responses in strict “yes or no” categories, also expecting that respondents' opinions are final, when they in fact might change. Also iterativeness is an acceptable part of qualitative research (29). Barbour herself favors *social constructivism* – which highlight the construction of social reality through language (Giddens) – and reminds the readers that although “truth” is relative, what people say and believe has real consequences; therefore, even non-factual information can be useful in qualitative study findings (27).¹⁶

According to Barbour both qualitative and quantitative approaches can well be combined to reach a deeper understanding of a researched phenomenon, although it is not obligatory.

¹⁶ To further illustrate quantitative vs. qualitative orientations, Barbour cites anthropologist-turned-medical specialist Tricia Greenhalgh's description that “calculators” are more prone to become quantitative researchers, while “ponderers” are more likely to be suited for qualitative research. Barbour offers Greenhalgh's/Helman's analogy of two children who look at leafs falling from trees during the fall: the calculator is occupied with the speed or rate of the leaf-fall and in predicting the moment of the “final result”, i.e. the moment when the trees are totally without leaves, while the ponderer appreciates the qualities and phenomena of the broader context, thinking how fascinating it is that only some trees are losing leaves, and that there is such a variety of shapes and colors (Barbour 10).

Nevertheless, as my translation sample is relatively short, I have estimated that it would not provide enough relevant data for thorough quantitative analysis.

7.2. Categorizing translation solutions

The translation task itself was begun in summer 2003, after I had gotten the book as a promotional by-product of a British women's magazine. I first started translating straight on the book's pages, using a pencil, and did that for the first two pages, then wrote the material down on my computer. I also used a pencil for the following pages, but less systematically. Then I also wrote those pages onto my computer, and decided to limit the translation to the first five pages of the book, because they seemed to contain enough interesting material. I used both English-Finnish dictionaries and the internet as translation help, googling word choices from both the source and the target text to test whether the found examples would provide with more contexts of use or additional inspiration about possible solutions.

In addition to word play and other humorous elements, during the translation process, the most trouble I had in the beginning was connected to something as simple as personal pronouns. I have heard and seen in other translation assignments that personal pronouns often pose problems as pronouns are used differently in Finnish and English: Finnish has no male/female distinction in the third person singular. Nevertheless, I have not really noticed it as such a problem before now, probably due to the more non-fictional/non-narrative texts we usually translate in English classes as opposed to the dialogues and descriptions of characters in *Bad Heir Day*. However, as noted previously, for the background knowledge sections I have chosen to concentrate on the cultural and humorous contexts and elements of the book rather than on specific linguistic or grammatical minutiae, as I think cultural and communicative aspects are more central to the story itself. I have categorized a selection of my translation solutions into Andrew Chesterman's categories, as mentioned above. As I have indicated, I chose to use those categories, because while translating, general sentence structure considerations and thought-provoking word choices received more focus than individual humorous elements.

Although I have unfortunately not kept the various drafts of my translation, below are some comments on the translation and how I have attempted to maintain the humor and fluentness of the source text. In each example, I first present an excerpt of the English original piece of text, and then present the Finnish translation with some context.

7.2.1. Semantic strategies

“Semantic strategies manipulate meaning” (Chesterman 101). For example paraphrasing, using synonyms, hyponyms and changing emphasis are grouped under semantic strategies by Chesterman, as well as translating “rhetorical tropes (i.e. figurative expressions)” (105).

ST: *Bad Heir Day*

TT: ***Ojasta allikkoon***

The original title has a word play that combines the expression “bad hair day” and an heir, a person who will inherit a fortune. My choice, “Ojasta allikkoon”, might not at first sight be considered commercial enough as the title of a book by a previously unknown author; maybe the publishers would prefer something more glamorous, but I stand by my choice. The reasons are the following: The main character, Anna, moves from one bad relationship to another, hence the sense “from a bad situation into another bad situation” is accurate. Also, the first man, Seb, is an heir to a sewage business, and the second man, Jamie, owns Dampie Castle, a place that is falling apart and, as the name suggests, in a rather damp area. So, “oja”, a ditch, is suitable with the sewage business, and “allikko”, some sort of a wet place, is not entirely unlike the surroundings of Dampie Castle. The main character Anna also has other unfortunate situations in her life, but always manages to bounce back, and so I think “Ojasta allikkoon” describes the overall mood of the book.

ST: *After all, she had met neither component of the unit of Thoby and Miranda whose merger they were invited to celebrate. (2)*

TT: *Hänhän ei ollut edes tavannut kumpaakaan pariskunnasta Thoby ja Miranda, joiden fuusiota heidät oli kutsuttu juhlistamaan.*

Translated literally, “fuusio”, because it hints at the financial motives of the marriage.

ST: *All she knew was that Thoby, or Bollocks, as Seb insisted on calling him, was a schoolfriend of his. (2)*

TT: *Anna tiesi ainoastaan, että Thoby, tai **Pallit**, jolla nimellä Seb miestä itsepäisesti kutsui, oli Sebin koulukaveri.*

Translated into Finnish, to make it more expressive for Finnish readers. The meaning of the nickname is relevant later on in the story. This could possibly also be classified under pragmatic strategies, as it provides “additional” information for the benefit of the reader (although it is not truly additional information).

ST: *While his habit of referring to Miranda as **Melons** confirmed Anna’s suspicions that she was one of his ex-girlfriends. (2)*

TT: *Mirandan kutsuminen **Meloneiksi** taas vahvisti Annan epäilyt, että morsian oli yksi Sebin ex-tyttöystävistä.*

Again, a nickname translated literally into Finnish, for the same reason as above. The two nicknames form a pair.

ST: *‘**Dampie Castle**, Island of Skul,’ she read. ‘Well, I suppose getting married in a castle is rather romantic... (2)*

TT: *”**Dampien linna**, Skul-saari”, Anna luki. “No, kaipa on aika romanttista pitää häät linnassa...”*

That “Dampie” refers to damp is perhaps lost for some readers that do not speak English that well, but translating it into Finnish would have sounded awkward, as the castle is supposed to be owned by English-speakers. Many Finns (should) know the word “skull”, as it is frequently used in adventure stories – for example, pirates have a skull in their flag, and skeletons with skulls are present in ghost stories. Therefore, the readers can probably recognize the name of the castle as being humorous, at least later on. Even if they do not, I did not consider it to be a big loss, as there is still plenty of (funnier) humor in the book.

ST: *Seb, however, was hell-bent on putting in an appearance. (2)*

TT: *Seb oli kuitenkin **päättänyt näyttäytyä häissä.***

Some of the colorfulness is lost, for the sake of fluency of the text. “Päättänyt näyttäytyä” has a rhythm, which “vakaasti päättänyt näyttäytyä” or other longer explanation would “slow down” or distort – and although I did not think about this when translating, all the ä’s (and y’s) augment the “firmness of the decision” made by Seb. Besides figures of speech present in a language, this might also be a case where the lower significance threshold of Finnish allows the Finnish sentence to be adequate with fewer modifiers.

ST: *Abandoning plans to drive to Scotland, they flew first class from Heathrow to Inverness instead and **drove like the wind** in a hired Fiesta to the ferryport for Skull, Seb in a rage all the way. (2–3)*

TT: *Koska he eivät voineetkaan vain ajaa Skotlantiin, he lensivät ensimmäisessä luokassa Heathrow’lta Ivernessiin ja ajoivat vuokratulla Fiestalla **myrskytuulen lailla** Skulin-lautan satamaan, Sebin raivotessa koko matkan ajan.*

The excerpt alludes to “runs like the wind”, but there is no matching and suitable expression in Finnish, or at least I did not think of one. “Tuulispäinä” is too good-humored for this situation, as Seb is “in a rage all the way”. Instead, I used “myrskytuulen lailla”, to create a similar simile and to express the mood of the journey.

ST: *‘Then again, **she always did take bloody ages to come.**’ He sniggered to himself. (3)*

TT: *“Toisaalta, **häneltä kestikin aina ikuisuuden tulla**”, Seb hihitti itsekseen.*

A rude joke, translated literally; the connection is nevertheless made, as Finnish also uses the euphemism “to come”. Some rudeness is perhaps being lost with the omission of “bloody”, but then again, it is not really a strong cuss word in English, and the expressiveness is restored with “ikuisuuden”, an exaggerating word for “ages”.

ST: *Ten more **brideless minutes** passed (3)*

TT: *Vielä kymmenen **morsiametonta minuuttia** kului.*

Translated literally, and luckily, the Finnish “morsiametonta minuuttia” is alliterated, making

it sound more expressive or “clever” (as if it was done on purpose), which helps make up for expressiveness that is possibly lost elsewhere in the text.

ST: **'Achingly hip.'** **'Aching hips as well, I should think.'** *It looks like agony. Poor Miranda.* (4)

TT: ”Tarkoitin pukua, kultaseni. **Kuolettavan tyylikäs.**”

”Kuolettavan epä mukavakin, luulisin. Näyttää tuskalliselta. Miranda-parka.”

”Hip” means stylish in English, resulting in a pun. There is no similar Finnish expression with ”hip” in it, and so, I took the essence of the first and second expression with ”hip”, the first one being that the dress is stylish, the second one meaning that it looks very uncomfortable. To have the element of repetition, I used the adjective ”kuolettavan”, ”fatally”, that can be used with both ”stylish” and ”uncomfortable”, without changing the core meaning of those adjectives.

ST: *Apparently he's called* **Boucher de Croix-Duroy** *because his grandfather was a butcher from King's Cross.* (4)

TT: *Ilmeisesti hänen nimensä on* **Boucher de Croix-Duroy**, *koska hänen isoisänsä oli teurastaja King's Crossissa.*

The readers that know, or guess, what the French ”Boucher de Croix-Duroy” means get the joke, whether they read the English original or the Finnish translation does not matter, and I saw no need to explain this to the Finnish readers.

ST: **His inbred features positively blazed with pride** (4)

TT: **Miehen sisäsiittoiset piirteet suorastaan säkenöivät ylpeydestä**

The alliteration of ”p” and ”b” is replaced by ”s”. The Finnish sentence might sound a bit strange at first, as ”sisäsiittoiset” is associated with incest, like of course ”inbred” is, too, but as it is known that the royals and other fine families often married their own relatives, I am hoping the Finnish readers will make the right connection.

7.2.2. Pragmatic strategies

Pragmatic strategies refer to ways of modifying the text to better serve the target culture/readership, by for example adding relevant information or editing the text either visually or content-wise (Chesterman 107–112).

ST: The Bride had still not arrived. Beside Anna, Seb **fidged, sighed and tutted** (1)

TT: *Morsianta ei vieläkään näkynyt. Annan vieressä istuva Seb **kröhi, liikehti ja huokaili***

To preserve the colorfulness and rhythm of these verbs, I chose to place the short verb “kröhi”, “coughed”, first, followed by a movement, “liikehti”, and then by another sound, this time sighing, “huokaili”. I did not find a suitable literal translation for “tutted”, and so I replaced it with coughing, as it is also something one usually does in such situations.

ST: *Being stopped by a highway patrol car and asked, 'Having trouble taking off, sir?' had hardly improved his temper.* (3)

TT: Hänen *tuultaan ei ollut juuri parantanut, että poliisit olivat pysäyttäneet heidät ja kysyneet: “Eikö lentoonlähtö onnistu?”*

The Finnish police are most likely not as polite as the British ones, and so I have dropped the “sir”. The reason this counts as a cultural adjustment is that I do not believe the Finnish police would never use an address of courtesy in such situations. When reading the passage in English, I imagine the police officer to be more official than the Finnish, more down-to-earth style of the police officers.

ST: *After Miranda had got all Thoby's names in the wrong order and, amid much rolling of the eyes in the congregation, **promised to obey*** (5)

TT: *Kun Miranda oli saanut kaikki Thobyn nimet väärään järjestykseen ja **luvannut kunnioittaa ja totella**, vieraiden ilmeillessä epäuskoisina*

The Finnish wedding vows do not mention obeying. However, since “honor and obey”, the words found in the common English-language wedding vows, translates as “kunnioittaa ja totella”, and that sounds more suitable as a wedding vow in Finnish (simply promising to

obey one's husband, "oli luvannut totella" would be against the Finnish values of equality and would therefore disrupt the reading experience), I chose "kunnioittaa ja totella".

ST: Anna *stared at the white island amid the blue, whose shape bore a striking resemblance to a fist making an uncomplimentary gesture with its middle finger.* (2)

TT: Anna tuijotti valkoista saarta sinisen keskellä. Sen muoto toi erehdyttävästi mieleen **keskisormea näyttävän käden**.

Here the Finnish expression is much shorter, "hand showing middle finger". English might require such a complicated structure to enable a fist or hand to be the subject of the act; it is also possible that the British sign language includes several gestures which involve the middle finger, and thus "making an uncomplimentary gesture" could be seen as an euphemism of a more direct way of saying "showing one's middle finger," but in Finnish showing one's middle finger is definitely a rude gesture.

ST: *Miranda is only fifty-five minutes late turning up to marry him. She is always at least an hour late whenever she arranges to meet me.* (4)

TT: *Miranda on vain 55 minuuttia myöhässä mennessään naimisiin hänen kanssaan. Se nainen on aina vähintään tunnin myöhässä, kun hänellä on tapaaminen minun kanssani.*

Using "hän", the Finnish third person singular, would have caused confusion, as there is also a male "hän" in the sentence. "se nainen", i.e. "that woman", is a bit rude, and thus fits the situation; the speaker does not think highly of Miranda.

ST: *'Shhh', said Anna, digging him in the ribs and noting enviously that Thoby clearly did think himself lucky.* (4)

TT: *"Shhh", Anna sihahti, poraten kyynerpäällään Sebin kylkeen ja huomaten kateellisena, että Thoby selvästi tunsí itsensä onnenpojaksi.*

I chose "Anna sihahti", because "Shhh" is a short sound, and "sihahti" conveys that. Hissed could also be translated as "sähistä" for cats, or "sihistä" for a longer sound, but a short sound was meant here.

"Poraten" is literally "drilling", an appropriate verb for a sharp object like an elbow. In Finnish,

you need the tool, i.e. elbow, to be mentioned, thus “Poraten kyynerpäällään.” Otherwise it is not clear, what Anna is drilling with. Perhaps “poraten kyynerpäättään” would also be a conceivable translation: does one “drill with the elbow” or “drill the elbow” into something in Finnish? Hm, I think “poraten kyynerpäällään” is better, as it conveys the idea that the elbow is used as a tool. (I might think differently in a few days' time.) In either case, the elbow is needed. “Poraten häntä kylkiluihin” would be quite absurd, and would make the Finnish readers think of a violent homicide.

7.2.3. Syntactic strategies

“Syntactic strategies primarily manipulate form” (Chesterman 94), focusing on structural elements. Among these strategies are e.g. literal translation, phrase structure change and level shift (in which an expression is modified to respond to the target language conventions in the mode of expression (Chesterman 99)).

ST: *‘**Thoby should think himself lucky,**’ whispered a woman behind them as the vision in ivory finally appeared at the door.* (3)

TT: *“**Thoby saisi tuntea itsensä onnenpojaksi**”, heidän takanaan istuva nainen kuiskasi, kun valkoisiin pukeutunut kaunotar vihdoin ilmestyi ovelle.*

At first, the reader thinks this is because the bride is so beautiful. The same effect is restored in the Finnish, somewhat literal translation. However, I did revise this a number of times, considering “Thobyn luulisi tuntevan itsensä onnenpojaksi” and other slight variations. This was because I had some difficulty making the sentence sound like Finnish, instead of like an evident translation.

ST: *high-cheekboned, soft-lipped representation of Jesus **languishing elegantly against his cross*** (5)

TT: *korkeapospäinen, pehmeähuulinen Jeesus, joka **virui elegantisti ristillään.***

This was a task of finding a Finnish verb that would suit the situation of being nailed to a cross and still somehow humorously connect well with “elegantly”. “Virui” immediately came

to mind, as it conveys being miserable, in a passive sort of a way, but is still not too strong a word to exclude the possibility of looking good in the process. The Finnish solution “joka virui” changes the sentence structure from the English original by adding the “relative pronoun” joka (who): “Jesus, languishing” thus becomes “Jesus, who languished” in Finnish.

ST: *as Miranda, her tiny waist pinched almost to invisibility by her champagne satin bustier, drew up beside him at the altar on a cloud of tulle and the arm of a distinguished-looking man with silver hair and a second-home-in-Provence tan (4)*

TT: *kun Miranda, jonka olematon vyötärö puristui lähes näkymättömiin shampanjaanvärisen korseletin ansiosta, liiteli alttarille tyllipilven ympäröimänä ja tyylikkään, toinen-koti-Provencessa-rusketuksella varustetun hopeahiuksisen miehen käsipuolella.*

“Liiteli” is “glided” in English. I tried to find a verb that would convey the image of floating that is present in “drew up... on a cloud of tulle”. Furthermore, “on a cloud of tulle and the arm of a distinguished-looking man” had to be restructured radically to achieve a Finnish equivalent. A structure with the preposition “on” that applies to both “cloud” and “arm” could clearly not be used, as Finnish does not have prepositions. Also, the English way of placing numerous qualifiers after a word is not natural in Finnish, and so “the arm of a distinguished-looking man with silver hair and a second-home-in-Provence tan” was rather tricky. In the Finnish version, I have reversed the order to approximately “a distinguished, with a second-home-in-Provence tan equipped silver-haired man’s arm”. As is obvious from the English back translation and its “messiness”, the text sounds unclear if the structure is not modified to fit the syntax of the target language. This excerpt with its numerous qualifiers is an example of a passage that might seem “over-the-top” to a Finnish reader (partly) because of the difference in significance thresholds.

7.3. Translating for a readership

Now it is time to turn the attention to the readers of the translation. Translation scholar André Lefevere points out that since translators create the “average reader” they are translating for, as other types of literary study create their imagined readers for the purposes of their research, the readers often turn out to be “‘implied’ or ‘ideal’ readers who suspiciously resemble their creators” (Lefevere 65). Lefevere studied the different English translations of Chinese poet So Dongpo, and remarked that in this study it was an advantage that he could not understand Chinese, as then he was more in the same starting point as an average reader of the translations (Lefevere 65).

The translator has access to all kinds of theories about translating and the various changes that can occur between the source and the target text, but what about the reader? Most likely, a person reading only the translation will react to non-native sounding expressions, which can be caused by interference from the source language, and jokes which were meant to be funny in the original, but which the translator did not quite succeed in making in the target language.

A person reading both the original and the translation might notice changes, omissions and additions between the two versions, and pick up even more traces of interference, as s/he has access to the original version and can see where the translation follows the original too closely, and where perhaps using a freer translation might have produced a better result.

When reading, evidences of a translation interrupt the reading experience, and those types of “blunders” should therefore be minimized while translating, by trying to read the text through the eyes of the intended reader. For this purpose, I have asked three young women to read the Finnish translation of *Bad Heir Day*, and instructed them to comment on what they thought or noticed while reading text as a piece of literature. All the readers are University students – one of law, one of computers/mathematics, and one of English philology. No real difference that would be based on their academic backgrounds could be seen in their comments. I feel compelled to add that both the translator and the readers normally prefer other, more content-filled types of literature and are more ambitious in their career plans than many of the characters of *Bad Heir Day*.

7.4. Reader responses

The young women I gave the text to wrote that they recognized the genre and compared it to e.g. “similar shows on TV”, “typical silly relationship story” and “*Bridget Jones*”. One reader identified the text type as “suitably sarcastic for [her] taste,” and mentioned *High Fidelity* as a similar humoristic/sarcastic story. The contrast between men and women evident in the story was also mentioned, with one reader dreading the possibility of more chauvinistic comments, “in which case I will feel the need to rebel.”

One did not recognize the name of the designer, the two others did, but this apparently did not affect the reading experience much: the reader who did not know Stella McCartney or the location of Inverness reported that it did not bother them. Another reader who did recognize the names, however, noted that her existing impressions of the realia did add their “commitment” to the story, as they could relate to it. Conversely, the third reader even pointed out that actual names and places might interfere with the reading experience, if the story were to continue as unbelievable or exaggerated, as they would not “fit” the context.

Comments on the translation:

Criticism arose on the following: nicknames Pallit and Melonit (one reader): nicknames in plural are not common in Finnish, and the reader was distracted about the possible inflection of the nicknames in Finnish. I tried to think of other alternatives but nothing singular came to mind, especially as the two nicknames should form a “pair” matched in explicitness and descriptiveness. This is evident a bit further on in the story, where the bride proves to be “flatter than pitta bread. Seb’s idea of a joke, obviously; Anna wondered what, in that case, the significance of Thoby’s nickname could be” (Holden 6).

“Fuusio”, Finnish for merger, was noticed by two readers as being unconventional when referring to people. This is also mentioned below, under “possible anglicisms”, as well as “sisäsiittoiset piirteet”, mentioned by two readers as being unclear.

“Juhlapaikka oli löytynyt pitkän panikoidun etsimisen jälkeen jostain keskeltä Atlanttia” was described as not sounding fluent in Finnish by one reader, with which I partly agree, and

revising was suggested. I also considered this when translating, as I gave the unfinished text for someone to read and they noticed this sentence as well, pointing out the word “panikoidun” could be changed. However, I did not find another suitable alternative, as the words “panicked scanning” are present in the original text and I feel at least “panicked” should be maintained, as a less marked word choice would diminish the colorfulness of the expression. Altering the sentence structure might be a valid option but again, I have not come up with a better alternative so far.

The “eleganttius”, elegantness of Jesus and the “kakofonia”, cacophony were both mentioned by one reader as drawing attention to the word choice. These are literal translations from English, and replacing them with more generic words would dilute the expressiveness of the story. Furthermore, I view “kakofonia” as a relatively common Finnish word, but maybe it is not that way for everyone. Another reader commented that some of the expressions were surprisingly “racy,” e.g. the cursing and the nickname “Pallit,” but noted that they were probably also that way in the original text.

“Kun Miranda oli saanut kaikki Thobyn nimet väärään järjestykseen.” One reader was not sure what this meant, how/why did Miranda get the names in the wrong order?” Translator: Perhaps elaborating - “kaikki Thobyn monet nimet” - or some other method for further clarification could be used: yes, I’ll add “monet” to the text. When translating, this passage did not occur to me as potentially problematic. The problem may also have arisen because of a cultural difference, as the Finnish brides do not usually mention the names of their groom.

Possible anglicisms suspected by one reader:

These provided me with the most food for thought, possibly because these were the most clearly about word choices, and perhaps showed things I had taken for granted while translating.

Reader: “Parin fuusioituminen.” Translator: The source text uses the word merger, which literally translated is “fuusio” in Finnish. As the financial motives of the marriage are being commented on, the choice seemed logical when translating, but maybe another alternative might be more suitable. “Yhteenliittymä” is not a good choice, as it both loses the connection to financial matters and also sounds non-native in Finnish. “Yhdistyminen” also lacks the

financial connotations. “Omaisuuksien yhdistäminen”: “joiden omaisuuksien yhdistämistä heidät oli kutsuttu juhlimaan.” This seems possible, but is much longer than simply using “fuusio”... “Naimakauppa”, “marriage deal”, has the word “deal”, but it is old-fashioned and does not refer to the business sector... There might also be better alternatives.

Reader: “Miehen sisäsiittoiset piirteet.” Translator: The expression is a translation for inbred features. It does admittedly sound peculiar, but as it (hopefully) relatively clearly alludes to people marrying their relatives in the past even in Finnish, this probably should be kept in. When reading the source text, I connected “inbred” and consequently its translation “sisäsiittoiset” with the breeding of dogs and other animals, but perhaps that connection is not so evident in the Finnish translation. In horse breeding, e.g. racehorses can be “thoroughbreds,” or “halfbreds,” and “inbreds” would nicely and humorously fit together with these, at least in my mind. Unfortunately in Finnish, the connection to the word breeding is not so transparent, as *thoroughbred* is “täysiverinen” and *halfbred* is “puoliverinen”, and something with the ending *-verinen*, “-blooded,” would potentially fit this category, but to my knowledge there is no such suitable word in Finnish. For royalty Finnish has “siniverinen,” i.e. “blue-blooded,” but that is not suitable for this, because something with a negative connotation as to the “breeding methods” of the upper class people is needed (and Boucher de Croix-Duroys are not exactly royalty).

Reader: “Tarkoitin pukua, kultaseni ([I mean the word] “kultaseni”).” Translator: “Kultaseni” adds to the pretentiousness of the comment, being “syrupy”, i.e. “siirappinen” (my own comment), which serves the purposes of the dialogue, in my view at least.

Reader: “Kuolettavan tyylissä ([from] drop-dead gorgeous?)” Translator: Actually from “achingly hip”, not “drop-dead gorgeous”, but my solution might have been influenced by the other anglicism, i.e. “drop-dead”, resulting in “kuolettavan”. “Kuolettavan tyylissä” and “kuolettavan epämielinen” had to contain the same adverb, to maintain the pun found in the original.

Reader: “Seb veti naisia puoleensa kuin magneetti rautahiukkasia.” Translator: What could be changed here... “kuin magneetti metalliesineitä”? Sounds a bit awkward. “Kuin magneetti metallia” would lose the connection to number present in “and in about the same numbers,”

as *metal* is singular and non-count.

Reader: “Hänen himalajamaisiin poskipäihinsä.” Translator: A good point, should this be changed to “himalajan korkuisiin poskipäihinsä” or something similar? No, in my view, the latter translation makes the exaggeration even more “over-the-top” by increasing the concreteness of the metaphor. “Himalajan kaltaisiin” has the same problem, with the added difficulty of the visual image of two cheekbones being morphed into one. To develop this visual image further, the Himalayan mountains are uneven and contain ridges, something which Seb's glorious skin most likely does not have, and therefore the description “like the Himalaya” is not accurate. Of course, the Himalayan mountains are a series of mountains, but adding the Finnish word “vuoristo” would lead us even further down the wrong path. This at least illustrates the uncertainty of each word, when carefully considered and studied.

To sum up: if I were to translate the novel for publishing, some translation solutions would probably have to be thought about more carefully and modified, if possible, to further improve the quality of the translation.¹⁷ All in all, the feedback from the readers was very helpful, and opened my eyes to alternative points of view, some of which I had also thought about while translating, as well as others that were entirely new to me.

As I have mentioned above, I do not think that my short translation, or the readers' responses, contain enough material for thorough quantitative analysis. To illustrate my point, I point out that the target text contains a total of 754 words.¹⁸ Looking at the ratio between the readers' comments and the target text, the three readers wrote down a reaction to a total of 40 words, 26 of those being a part of three longer phrases (of 10, 9 and 7 words each). 40 words out of 754 only equals 5,3 %, meaning that 94,7 % and 714 words of the target text were not commented upon; whether that then means that the translation has a 94,7 % “success rate” according to those three readers is open to interpretation, but in any case the

¹⁷ Translating the novel for publishing does not seem like a wise business move because of the novel's genre, literary qualities and the English language skills of many readers in the potential Finnish audience; therefore, the translated excerpt serves more as an example.

¹⁸ The English source text contains 1009 words; the lack of articles, prefixes and suffixes in Finnish accounts for a majority of the difference.

result seemed to be seen as mediocreatly acceptable, taking into account the overall genre and considering the linguistic and stylistic qualities of the source text, although some weaknesses and less fluent expressions can also be found.

8. THEORY AFTER THE FACT: REFLEXIVITY, PROCESS ANALYSIS AND MOTIVATIONAL ELEMENTS

The notion and problem of human reflexivity has been recognized in e.g. anthropology and sociology as something that affects both researchers and study objects, distinguishing social and humanities studies from the natural sciences. Even in such a culturally knowledgeable field as anthropology, it has been acknowledged that the coloring tendency of a researcher's own professional background and earlier experiences can make a researcher only see the parts of social reality that "fit" with her earlier knowledge or experiences (Hylland Eriksen 48). Nevertheless, the awareness of human reflexivity can also be utilized in a constructive way, if researchers attempt to analyze and present the underlying biases and backgrounds that they have based their study on (cf. Jokinen & Saaristo 17).

Reflexivity is an integral part of the translation process. Although I have not used translation process analysis in this thesis and our studies have not included lessons in it, I was curious to find out more about reflexivity and process analysis and have looked into some aspects of them. My approach is non-practice-oriented, as I do not have all the equipment described in the reviewed sources, and several sources have been skeptical of the time consuming nature of process analysis methods, for example mentioning that analyzing one hour's worth of Think-Aloud Protocol (TAP) material could take one year (Leppihalme, personal information). Nevertheless, below I discuss thoughts evoked by the multidisciplinary material that I have reviewed, thus also utilizing the material for retrospective/reflexive purposes.

Process analysis methods in general are interested in shedding light on how or why something has happened, possibly with the aim of later improving the process to improve the result, although that is not necessarily the case.

As I have said, because most of the sources that I read before starting the translation task seemed to recommend focusing on the resulting target text or the differences between the source and target texts – and I became more aware of cognitive theories or studies that focus on the translation process at a late stage of writing the thesis – I have only included the end result for the whole translated passage, and mentioned where I have thought about another solution in the examples I have chosen. I admit that it would have been highly challenging to document the actual translation process more “scientifically” or academically at the time I started translating the excerpt, because then I had not yet read very much theory, which is said to be a relatively common problem for translation students.¹⁹

Furthermore, I felt that it would be too uninformative to the reader to just present a rough draft and then the original, if I did not comment on all the changes – and it would be too laborious (and possibly boring to the reader) to produce a lengthy explanation on why I have chosen what for the entire translated passage. I do not even have a single rough draft that I could present, but instead had various versions portraying different stages of the translation process, as is common with translating.

Chesterman offers the Popperian schema, originally devised for “the growth of scientific knowledge”, to describe this process (117–118).

P1 -> TT -> EE -> P2

P1 denotes the initial problem, or attention unit, and TT the Tentative Theory, or Target Text as Chesterman points out. There can be several TT options to choose from. EE then is Error Elimination, during which phase the TT's are tested with the aim of making sure an adequate solution has been found. P2 is then the result of this process, and as Chesterman stresses, the resulting theory or translation is never final or “the truth”, but only a hypothesis (117–118).

Following the above-mentioned Popperian schema, ideally, the numerous revisions made to

¹⁹ Cf. Vehmas-Lehto (6–7). For English philology students, the problem can be even more pronounced, because in addition to translation, we have also focused on a wide variety of other topics during our studies.

the target text – before and after I received the comments from the readers that I gave the text to – should have resulted in a less “flawed” translation, and possibly in a growing body of scientific knowledge on the translation.

When I originally translated the piece of text, improvements produced by the several revisions might indeed have taken place. However, by the time that I decided to hand the text over to the selected group of readers for feedback, I had thought about the translation solutions so many times that I had perhaps become somewhat “blind” to my own text and solutions – therefore, when I considered previously thought about and possibly discarded translation solutions, as well as newer ones, I was no longer able to think of many revisions that would have truly enhanced the quality of the translation. This is not to say that the text does not need improving, and better solutions undoubtedly do exist, but in the points mentioned in chapter 7, I have mostly not yet succeeded in finding them.

Although I could not think of truly better translation solutions after reflecting upon the readers’ feedback, I see the resulting comments to form valuable material for introspective dialogue – created between the translator (represented by the target text) and the readers (represented by the observations made by them), whose comments are again answered by the translator through additional answers and explanations. As described by Fraser (3), introspection can be either simultaneous (e.g. think-aloud) or retrospective; of these, written accounts are retrospective in nature. I see the dialogue as valuable also because not all readers reacted to the same expressions, and therefore making changes based on one reader might in turn have affected the other readers’ experiences negatively; in a sense revising is a never-ending task, also because admittedly the translation is likely to show some weaknesses, no matter what gets revised, especially because the source text is of such a humorous or silly nature. In addition to having limited experience in translating literature and virtually no experience in doing academic translation research, in my case, the “blindness to the target text” and the trouble of transforming my translation-related explanations into appropriate academic analysis probably stems from the fact that deep down, I see the act of translating literature as a creative or artistic act, and therefore view the process of translating through that mindset, and as a result am somewhat skeptical of highly “scientific”-sounding or “objective” translation

study methods.

Because literature itself is an established art form, as a translator, in addition to facing genuine difficulties, I was also wary to approach the topic from an unfittingly analytical or objective seeming perspective. The warning of a Master's thesis evaluator that theses concentrating on a person's own translation act often do not reach a very high grade only added to my apprehension.

The slant in the mindset toward creativity, a characteristic which in itself is seen as inherently subjective or personal, may result in an unwitting opposition toward the seemingly expected “objective” research approach – despite the translator's best efforts to produce excellent research. Nevertheless, I do not see that to necessarily be the fault of the translators, but in addition to the already mentioned lack of experience in doing scientific translation analyses, the highlighted research methods or recommended approaches might be more suited for research on some types of translations than they are for others.

Connected to creativity, Juha Varto, a professor of visual arts research and teaching (lecture, online), explains that there are different ways of learning – and thus making research – one of them being artistic, which is distinct from other types of learning. To simplify, by *artistic* I here mean creative and subjective. In addition to translation in any case most likely being a subjective and “strangely subconscious” process, as described by for example philosopher/translator Ana Agud (134, 129), many translators who prefer to translate creative texts might have a natural tendency to approach matters aiming to find a similarly creative solution.²⁰

Varto states that a way of learning influences a person: it affects the gathering of information, and also changes the subject during the act of learning. Therefore, even though for example I have tried to change my mindset into a different one for the purposes of this Master's thesis and its translation section, the damage is, in a sense, already done, as I have usually

²⁰ Although Alex Nouss insists that the prevailing disagreement about whether the act of translation is “objective” or “subjective” is not even relevant, as it does not question the underlying presuppositions and omits the active role of the receiver (166), I see the notion of subjectivity as relevant, despite the possible validity of Nouss's opinion.

preferred using a different approach. If also other translators view translation acts as creative, it is plausible that they might encounter similar problems. Varto also argues strongly that different research methods (artistic and e.g. natural sciences, and possibly linguistic) should *not* be mixed, as they do not contribute anything valuable to the existing research. Nevertheless, as this Master's thesis unfortunately should not be artistic, although its aim is for its writer to graduate as a Master of Arts, I thought it best under the circumstances to explain the underlying mindset.

An artistic approach²¹ is no better or worse than a more mechanical, analytical or linguistic approach that is perhaps found traditionally in much of translation research, but simply different.

In my case, this perceived difference was supported by the fact that my explanations of the translation solutions (and those of my classmates judging by the comments that I heard during the Master's thesis seminar) were seen by the teacher as seemingly too "intuitive" and "not analytical enough". However, I believe that the problem is not (entirely) a lack of analytical effort or the lack of theoretical background knowledge – although a lack of theoretical background knowledge may be a part of the problem, and if forced, suitably academic-sounding analysis on the target text, instead of explanation on translating and its

²¹ An *artistic approach* might be defined as an approach that esteems personal involvement (cf. Jääskeläinen 204–207 on translation), while appreciating the process of creating something, despite and/or because of the challenges or peculiarities in expressing or verbalizing the actual steps that have led to the resulting "piece of art".

In the definition, I have placed "piece of art" in quotation marks, as the term *art* itself has various definitions (none of which have proven to be philosophically adequate or indisputable, as written by philosopher Richard Shusterman [21]). In the above tentative definition of artistic approach "a piece of art" can in my view refer to e.g. a painting, a translation or possibly another valued human artifact or action. This use of the term differs from e.g. George Dickie's definition of art (drawing on Arthur C. Danto's 1976/1964 article "The Art World"), according to which "an object is defined as art if the representatives of a specific institution - 'the art world' - accept it as art, name it a work of art." (Dickie 1976, 31, back-translation from Finnish into English HS; in Sevänen 13)

Nevertheless, the term art also has alternative definitions: scholars such as the founder of pragmatist aesthetics, philosopher John Dewey have emphasized the closeness of *art* and *experience*. (*Pragmatism* is defined by PhD, docent of art pedagogy Helena Sederholm as "a more practice-oriented approach to the arts", which "encourages combining knowledge-based analysis with the receiver's own experiences": Sederholm 18–19, translation from Finnish into English HS). Shusterman states that Dewey's vague definition of *aesthetic experience*, closely linked to art, can cover a broad range of phenomena from cleaning one's room to sports (Shusterman 17–18, 21), and could thus well also apply to translating. Dewey's definition is noted by Shusterman to be too vague to precisely define art, but useful in approaching both "high" and "low" art or popular culture. In addition, mixing high and low art can according to Shusterman be seen as a metaphor of a socio-cultural ideal where both types of art and their audiences can find a common ground (Shusterman 21, 17), which seems commendable and suitable in the context of translating a chick lit novel.

solutions, could perhaps be made up afterwards – but instead, *due to the belief that translating literature is a creative, partly subconscious act*, it is easy for students to develop an apprehensive attitude, or to assume that their interpretation of the process of finding a translation solution simply differs from the expected form, if how they genuinely try to explain or describe their own actions and thoughts is not enough. It is clear that I am not alone in this underlying belief of translation as creative, artistic or intuitive but it is instead shared (with varying degrees of conviction) by various translators – and with a notion of creativity or pride in one's actions often comes a sense of “urgency” to express oneself, while at the same time feeling vulnerable about how one is received. I believe that the following applies to many fields, from education to the working life: even when an action performed by a doer is seen as important but his words about his own activities are seemingly not appreciated, the doer easily becomes hesitant to cooperate or offers less information than could be obtained by using a more gradual, down-to-earth approach, in this case maybe by first including shorter first-person translation analysis or translation process analysis tasks in the teaching, and requiring students to read more theory before they start working on their translations.

Riitta Jääskeläinen labels the affective element “personal involvement”, which may also affect a translator's willingness to utilize a wider range of knowledge when translating, possibly also evoking the interest to find out more about the field of the translated texts (204–207). But assuming that “personal involvement” also easily results in a more subjective approach, does it not go against the ideals of objective science? Furthermore, if one wants to look at the clearly subjective process of making something, how should or could the process then be described?

Taking a strict stand on process analysis – possibly because of both the difficulties and polemic nature of combining creativity, academic research and economy-focused utilitarian aims – Juha Varto criticizes the *process method* of looking at a creative activity, questioning the belief that creativity could be understood by simply keeping a thorough enough journal of the creator's activities. Those were the stated opinions of a prominent arts scholar; nevertheless, process analysis/description is still sometimes used in art research.

Going back to translation, as noted above, Master's theses looking at a person's own

translation – which according to common sense would seem to be an ideal source for material – are often not quite up to scratch”. Combined with what I have said above, it would seem to make sense that if a translator in fact does see the activity of translation as somehow artistic, creative or intuitive (or in any case thinks that his explanations of his own actions are quite honest and adequate, even without an added theoretical perspective), perhaps even unknowingly, the result of attempting to fit that mindset into an analytical framework following a different, text-analysis focused approach will not be entirely successful – especially when combined with only having limited experience in the field.

Looking at the basic steps behind making research will shed more light on the issue. To try to pinpoint where things go wrong, the term *mimesis*, originally by Paul Ricoeur, is useful (Pakkasvirta, online). According to Jussi Pakkasvirta, there are three levels of *mimesis*.

Mimesis1 means an activity in itself and the viewpoints of actors present at the time of the activity. Now, as Pakkasvirta points out, in *mimesis1*, viewpoints of the “objective action” can differ. If a translator indeed does look at her translation from an unsuitable perspective, the perception of the event might be unsuitable from the beginning. Trying to take that perception and fit it into a model more suitable for another viewpoint can then potentially cause problems, as we see in the next step.

Mimesis2 is a “time-space” created consciously by e.g. a humanities student by building a model, narrative or theory of *mimesis1* (Pakkasvirta). Problems at the *mimesis2* stage are common, as Pakkasvirta points out. Pakkasvirta explains that the underlying mindset of a person also influences his or her selection of source materials and the point of view of looking at those sources, and states that in e.g. the most traditional research of history, a researcher's own sources can become “sacred”: “Source criticism becomes blurred, and the narrative built with one's own “correct” sources becomes so strong, that the available body of evidence is forced to fit that narrative” (Pakkasvirta, back-translation from Finnish). In the case of translation research, this obedience to “correct” sources can also occur e.g. in the following two ways: the translator is convinced that her approach is perfectly acceptable and is hesitant to change it, or she reluctantly or skeptically follows a model for analyzing a

translation although it does not fully correspond to the process or the aim of the study as it is viewed by her. This might explain why time and time again students write “I personally...” or “I felt that...”, which is criticized as being too uninformative or not analytical enough. (Those types of utterances can also be seen as signs of personal involvement [cf. Jääskeläinen 212–215]). The students then rephrase their reasoning to fit the accepted model, as I have also done by e.g. replacing the verb “feel” with “think”. This might make the research sound more convincing, but I doubt if making revisions actually results in describing or analyzing the translation – not to mention the translation process – more accurately or necessarily produces a truly improved translation; but the student might assume that that is not even be the purpose. Rather, the student can assume or disheartenedly “realize” that the purpose of becoming familiar with translation theory is mostly about training the students and translators to present convincing, analytical translation research, similar to the research done on someone else's translations, aiming to eliminate the subject – in which case looking at one's own translation is not helpful.

*Mimesis*³ then is the moment of presentation, where the outcome of the research is brought back into the world of the actors, actualizing in the crossing point of the world of narratives and the world of actors, and also influencing those worlds: *mimesis*² and *3* can occur continuously (Pakkasvirta). At the point of *mimesis*³, the research and its possible problems become apparent but as I have stated, the problems may already have begun in the very early stages.

In translation studies, approaches called Think Aloud Protocols (TAPs) have been used to attempt to gain insight into the translator's cognitive processes during the translation act itself, although according to translation scholar Bernardini the approach has also faced some criticism (1). Fraser (5) also admits that a variety of factors should be taken account while using think-aloud protocols or introspection and plenty of aspects still need more research to be thoroughly understood. In TAPs, the translator “thinks aloud” while translating, the mumbling aloud being hoped to offer more information on the actual translation process and to find out at least indirectly what really goes on inside the translator's head. According to Bernardini, the theoretical framework of TAPs in translation studies is largely based on the work of Ericsson and Simon in 1993 and 1984. As Bernardini explains, “shortterm [memory]

(STM) is characterised by easy access and severely limited storage space, long-term (LTM) memory is characterised by more difficult access and larger storage space. Only information present in STM, that is information which is being heeded by the subject (static and conscious 'knowledge states' rather than dynamic and unconscious cognitive processes), can be directly accessed and reported. This distinction is crucial because the cognitive processes to which these knowledge states are inputs and outputs, as well as information that is not currently being heeded, cannot be reported but must be inferred by the analyst on the basis of the verbalisations." (2) However, perhaps all information cannot be most accurately described by verbalisations, but might also benefit from visual images – for example mind maps or illustrations of the imagined situations, environments and characters? Just think about how much of the enjoyment of reading especially literary texts depends on the writer and translator successfully getting across "a mental image", or the physical appearance of a character or location! This approach has also been discussed by translation scholar Paul Kussmaul (June 2005, April 2005), who states that visualization was used as a method of deverbalization as early as in 1968 by Danica Seleskovitch. According to Kussmaul, careful visualizations can be hypothesized to lead to "creative and adequate translations", although he says that this may not always be the case. He also suggests combining record-keeping with verbal methods to capture the visual images that usually stay hidden in a translator's head, while using notions like "point of view, focus, prototypicality and Fillmore's scenes-and-frames" to help describe the visualizations (Kussmaul June 2005).

Bernardini also refers to some findings from using TAPs: when a task has become more routine or "automatic", although the process is faster, it is also less flexible and more difficult to modify and perhaps to express out loud, which is one of the reasons that many students or foreign language learners have been used as test subjects, alongside the availability of such participants (2 – 3). Despite numerous TAP studies, Bernardini (8) complains that so far the research has lacked a clear, systematic and established research paradigm, leading to "anecdotal" or "unsystematic" research findings. To me in Bernardini's approach the most questionable assumption seems to be that professional = automated; meaning that if something is done routinely, it signals a higher level of professionalism (Bernardini 10). Often that is no doubt the case, but the assumption only seems to apply to truly talented or

self-critical translators. Along the same lines, in her doctoral thesis, Jääskeläinen mentions Matrat's 1992 study which also came to the conclusion that only advanced language learners might have grown aware of their ignorance, while novice translators are more likely to miss potential problems (1999: 49). The true level of professionalism only becomes evident after a skilled receiver – or someone with the necessary authority – has read the text and deemed it sufficient or non-sufficient, thus shifting the focus on the receiver and on her criteria for what is to be deemed adequate or non-adequate, as also implied by Bernardini (10).

In connection with the notion of being aware of potential problem points (and putting effort into translating), Jääskeläinen found that when experienced translators approached a translation assignment as routine, they tended to produce less high quality work and treated the language in a similar way to less experienced translators, i.e. as a meaning-conveying exercise instead of choosing a more wide-scoped approach (1999, online). On the importance of the receiver or grader of a translation, Fraser comments that even in a study done by Jääskeläinen in 1993, which explicitly studied the production of “high-quality translation products”, assessed by teachers from the Savonlinna School of Translation Studies, the used assessment criteria were left undefined; instead, Jääskeläinen explained that success should be “defined separately in each particular translation situation” (8).

The test situation might also encourage speed and the quest for efficiency, which could affect afterwards on their thoughts and feelings about the situation, as described by Bernardini, the study findings and their informativeness. Nevertheless, interviewing the test participants sounds like a good idea, just based on a general impression of the test participants then maybe having more time to express themselves in a more coherent way, assuming that the questions are not too leading or limiting (13). The latter method can also be called “retrospection”. Although “immediate retrospection” is said to be more useful than more delayed retrospection, because immediate retrospection taps into the short-term memory, also Fraser explains that when comparing the test results that she obtained in a 1993 study focusing on the cross-cultural aspects of translation, even professional translators tended to offer more structured information while using immediate retrospection than while using think-aloud – which should happen “right on the spot”, meaning during the translation act itself –

because when using think-aloud mostly only the problem points were explicitly verbalized (5). According to Fraser, her 1994 study supported the idea that think-aloud is more useful for pinpointing specific translation dilemmas or solutions than for finding information on general approaches (6). Interestingly, immediate retrospection and introspection were also pointed out to be a less labour-intensive method than think-aloud (6), perhaps “summing up” the thoughts and findings more than elaborating on every single step, even if some information is then lost.

In this age of computer technology, using special programs like Translog to record the translation process is one possible option for gathering translation study material, as mentioned by Paul Kussmaul (June 2005). Combined with replaying the solutions and using retrospective or think-aloud protocols, this method is also known as triangulation (Kussmaul April 2005), a term also used in e.g. sociology for using multiple methods (Giddens 1039).

Unfortunately I could not find material about how the previously mentioned significance and silence thresholds affect test people’s behaviour in TAP test situations, or if they do as the utterances are perhaps rather short or unformulated bursts of verbal acts, but according to an admittedly somewhat different, meaning dialogue-based test situation performed by design scholars Lee and Lee – no questions are normally asked in TAP studies – in their culture²² like the Koreans tended to more frequently only answer questions that were asked of comparative test situation, members of an uncertainty-avoiding, collectivistic-high-context them and ask more questions from the test moderator than the Dutch, a less uncertainty-avoiding, more individualistic and lower-context culture, who spoke more without being asked and also tended to more often criticize the test situation itself, whereas the Koreans were more likely to criticize themselves if problems arose during the test situation, although there were also notable individual differences within each culture group (Lee). Also psychologist Heejung Kim has focused on difficulties in the verbalization of knowledge of Asians (i.e. Asian-Americans) compared to European-Americans and e.g. studied it in a test situation when both cultural groups were given a complex logic problem to solve: as a preliminary conclusion, Kim states that “Asians may think and reason in a less readily “verbalizable” way than Westerners” (in

²² The cultural dimensions of individualism and uncertainty avoidance were originally developed and studied by Geert Hofstede (Hofstede online); low context – high context cultures are concepts of Edward T. Hall (Varner & Beamer 164–165), as also noted in section 6.1. of this thesis. In addition to design research, the writings of both are also utilized in international business studies.

Winerman).

I will now attempt to apply those findings to thoughts on process analysis methods: although the Asian – Western comparison is “worlds apart” from comparing the British and Finnish cultures, apart from some groups possibly thinking “in a less readily “verbalizable” way”, could it also be that the members of some Asian cultures have been brought up to only show the end results of e.g. their studies-related tasks and to esteem correct answers (not entirely unlike the Finns), and such groups can at least subconsciously feel embarrassed about discussing an “unfinished” situation or project? After all, when an unfinished task, project or translation is discussed, the fact that a person might make errors or say foolish things is likely to become evident. Also openly blurting out ridiculous or “really bad” translation suggestions may feel embarrassing for the same reason. Continuing with this train of thought, in addition to more skilled translators translating in a more “automated” way, could they sometimes also esteem their image as professionals, and therefore see verbalizing all their thoughts or potential problems as unnecessary?²³

This is only a hypothesis, but could such perceived limitations connected to a human being’s performance and its verbalization potentially undermine the successfulness of some translation and arts based studies or research? That could happen in the following two ways: first, the person doing the (process) analysis or study feels embarrassed or hesitant about her less-than-finished thoughts, further hampering her already difficult task to verbalize her thoughts – added to her possibly limited amount of background knowledge in the field – and second, in the case of a novice researcher, her academic field perhaps feels slightly embarrassed that the study in question is a part of their academic field, which should surely be more refined and scientific,²⁴ possibly discouraging the students’ “non-academic” comments or verbalizations – which is why some students might feel stuck or hesitant to

²³ On the other hand, Jääskeläinen (1999) mentions that some translators might also e.g. prefer to consult dictionaries more frequently in a test situation, having been taught that such behaviour is a sign of a “professional” translator.

²⁴ According to Vehmas-Lehto (6), translation studies have previously been somewhat embarrassed about “only researching translation”, in my interpretation because translation is possibly considered to be a predominantly practice-oriented or professional skills field.

proceed into a risky-seeming direction and might instead attempt to mimic someone else's successful approach, even without fully understanding or mastering it.

Those types of thoughts have a hint of philosophical thinking about them; unfortunately philosophy is not an established science, but perhaps at best a metascience (Elo 71). Because in art-related studies the debate between “science” and “art”, or “science” and “aesthetics” receives a considerable amount of attention, I will mention arts scholar Mika Elo's reference to Martin Heidegger's thought that “philosophical reflection informed by a genuinely questioning attitude is not science, nor should it be. This kind of philosophy is thinking about thinking, whereas “science does not think”” (Elo, last quote quoting Heidegger, Elo 71). According to Elo, unlike philosophy, science cannot question its own assumptions without fundamentally changing itself – although I do not see the harm in that (Elo 71). In addition to noting that “science does not think” corresponds to the earlier mentioned difference between natural vs. social sciences and human reflexivity, it seems plausible that rigorous science and “a genuinely questioning attitude” or perhaps the more spontaneous approach connected to creative activity might also be seen to conflict.

How should a human being then look at one's own activity in a scientific manner? There is no clear-cut answer to that; translation study as a field has now been around for about three decades (Jääskeläinen 20), art research for about two decades (Hyvönen, speech), some parts of it even longer (Ludvigsen). During that time, the focus of both fields has shifted notably, no doubt similarly to many other fields that deal with human activity. Rather fascinatingly, researcher-artists (of non-verbal arts) have the problem of having to verbalize non-verbal actions or knowledge into language, whereas researcher-translators can have the problem of the act of translation using the same cognitive resources as the act of verbalizing one's thoughts, especially more challenging tasks thus increasing one's cognitive load (Jääskeläinen 49); it therefore seems that neither situation is ideal. Researchers of both fields seem to have the problem of having a double role, being both practitioners and “scientists”.

Arts scholar Mika Elo calls this double- or multiple-role-holder a “Janus-faced researcher” (Elo 68). According to Elo in the arts “a reflexive relationship to tradition” and practice-led thinking has been around since the age of Romanticism, but what has changed is that the recent

decades have seen a new kind of connection between the university institution and artpractice; “this shift in the institutional frame of professional discourse on art can be conceived of as “broadening of professionalism”, which means that the artist’s discourse is legitimized as a research discourse” (70). I wonder if the same is also happening in translation study? In that case, although the translators might also be faced with having to acquaint themselves with more theoretical and other background knowledge, their authority could also be enhanced by openly giving their work-related words more authority and respect.²⁵

To wrap up and to somehow tie together the seemingly widely differing approaches of e.g. arts, translation and philosophy, I think that because several fields that deal with human activity seem to face similar kinds of problems, the fields seem to share many basic interests and also utilize elements from other human-related disciplines (cognitive sciences, psychology, social sciences, etc), increasingly finding a common (or contrasting) ground or at least increasingly comparing the fields during pre-Master’s thesis studies seems quite enriching, especially as some fields also try to look at a human being’s activity from a first-person point of view, which as we have seen can provide fruitful information on translating – assuming that such added knowledge is deemed to be relevant or interesting. Despite possible difficulties in achieving high-quality academic results or in utilizing the already existing theories, the overall aim should perhaps not be to “get rid of theories” or process analysis, but instead to encourage students to practice and test the theoretical approaches more during their studies, so that they would be more equipped to choose between the most suitable ones.

²⁵ However, we should acknowledge that not all translation (or English philology) students aim to become professional translators, but may instead also hope to apply the skills and insights that they have gained during an academic Master’s thesis in other lines of work.

9. CONCLUSION

As stated in the introduction, the aim of this thesis was to use Wendy Holden's novel *Bad Heir Day* as a starting point to acquaint myself and the readers of this thesis with the surrounding social and cultural contexts of England and Finland, shortly discussing aspects that might affect the reading experience in both the original language English and when translated into Finnish. I have also discussed my own translated excerpt of *Bad Heir Day*, i.e. the target text, and reflected upon three readers' responses to it. I have focused on and considered the novel's literary genre(s) and a selection of more general background theory on humor and translation, and utilized comparative approaches both between cultures and between disciplines with the aim of reaching a broader understanding of the novel, the respective cultural contexts and some aspects affecting both its translation and the studying of that translation.

Focusing on the cultural and social context of *Bad Heir Day*, translation and humor proved to be a more interesting task than I previously thought. First of all even a light-hearted novel can be a mixture of several genres, all of which affect its standing in the world of literary texts. Cultural conventions and rhetorical preferences also affect the way in which an utterance is viewed, in extreme cases perhaps by even changing an originally witty source text remark into something perceived as frivolous in the target culture. As we have noted based on sources ranging from business communication and translation studies to sociology, levels of rhetorical and gesture-based animatedness can vary between cultural groups, and with them e.g. the popularity of realistic or understated stories, such preferences potentially affecting the successfulness or popularity of utilized communicative approaches.

It is important to realize that various different preferences or values can exist even within a given group of people, and thus over-generalizations should be avoided and cultural matters approached with an open mind. Nevertheless, as discussed in the thesis, English language cultures seem to be somewhat more low-context in their communication, meaning that English language cultures generally have a tradition of explicitly stating more information than the Finnish language cultures, which have at least in the past been considered to be more unified in nature. All these things, and the general ideological or political preferences of a

target group, also affect the effects of a translation. Additionally, cultural and rhetorical traditions and preferences can also affect the usefulness or suitability of various research methods and approaches in different situations and within selected “cultural groups” – and they can also affect the gathering of data and the interpreting of the results, which should also be taken into account when doing research.

As we have noted based on the utilized sources, nations or large groups based on a shared cultural identity are themselves not a “natural” phenomenon but may instead be consciously crafted constructions, i.e. that group identities, loyalties and traditions can be artificially constructed, and looking at Finnish and British cultures we have found examples of “national” identities or cultural preferences changing over time. That said, even if one keeps all the above stated in mind and attempts to erase the effects of factors like the cultural, educational and ideological backgrounds of researchers, they can affect the gathering of data and the interpreting of the results, and the findings of the studies, as has been shown in chapter 8.

Because several fields utilize elements from other human-related disciplines (cognitive sciences, psychology, social sciences, etc), increasingly finding a common ground and shortly comparing the fields even during pre-Master's thesis studies seems quite enriching, especially as some fields also try to look at a human being's activity from a first-person point of view. This could be a fruitful way of gaining informative, first-hand knowledge on various issues if used wisely (and by individuals who either have already mastered the theories they attempt to apply, or are openly given the right to be less theoretical in their attempts).

Considering the strengths and weaknesses of this thesis, I estimate that especially the translation studies sections could have been developed more carefully and humor units categorized in a different manner. However, for better or for worse, in this thesis the sections have only been developed this far.

In the future it would be interesting to focus more on pedagogical and social issues related to intercultural communication, cultures and perhaps translation, and to see whether a first-person approach could actually add something more to those topics. It would also be useful to find out in what variety of ways different kinds of information – related to e.g. everyday life,

work or aesthetic experiences – could be collected from other engaging in their own first-person accounts, in addition to utilizing the widely used written accounts, various types of surveys or interview methods. There are also several existing themes in this thesis that could benefit from a deeper focus, as now e.g. due to page limitations most of the discussed issues were only touched upon rather briefly. Nevertheless, after careful consideration, I have deemed that all the selected and discussed themes are in fact relevant for the understanding of the studied topic, targeting it from differing angles, and therefore have their place in the thesis. Various additional aspects related to the studied topic could naturally also have been focused on, e.g. *Bad Heir Day* characters' sense of style and fashion, the relationships between employers and servants, or the notion of an ideal romantic relationship.

On a general level, in addition to increasingly targeting translation study from cognitive process and pedagogical view points while continuing to cooperate with other disciplines, like in any field, one should have the courage to question the given norms and conventions and remember to keep open the possibility of finding new, alternative solutions and approaches. Furthermore, it is worth noting that continuing to increase translation scholars' and students' understanding of creativity and encouraging more open communication with the help of multidisciplinary methods could be highly beneficial in the future, whether one aims to become a translation scholar, a communication-oriented professional or a teacher who wishes to encourage her students to express themselves.

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Morsianta ei vieläkään näkynyt. Annan vieressä istuva Seb kröhi, liikehti ja huokaili, lasten kiljunnasta ja yskinnästä koostuvan kakofonian lisääntyessä. Anna katsahti ympärilleen kynttilöin valaistussa kappelissa ja huomasi, että siellä oli todella paljon ihmisiä. Kaikki paremmin pukeutuneita kuin hän itse. Katseen osuessa laihaan ja moitteettomasti laittautuneeseen brunetteen Anna painoi katseensa jalkoihinsa. Tajuttuaan, ettei ollut edes ehtinyt puhdistaa kenkiään, hän katui liikettä välittömästi.

Kaikki oli tapahtunut niin äkkiä. Seb oli katsonut kutsua kunnolla vasta syötyään tavallisen kiirettömän aamiaisensa, ja juhlapaikka oli löytynyt pitkän panikoidun etsimisen jälkeen jostain keskeltä Atlanttia, eikä suinkaan Skotlannin maaperältä, niin kuin Seb oli olettanut.

“Perkele, luulin, että häät olisivat Edinburgissa”, hän voihi. “Ne ovatkin suunnilleen Islannissa.”

Seb työnsi AA:n karttakirjan Annaa kohti, osoittaen sormellaan täplää sentin päässä Skotlannin koillisrannasta. Anna tuijotti valkoista saarta sinisen keskellä. Sen muoto toi erehdyttävästi mieleen keskisormea näyttävän käden. Hän vilkaisi kutsua:

“Dampien linna, Skul-saari”, Anna luki. “No, kaipa on aika romanttista pitää häät linnassa...”

“Paskat linnoista”, Seb kiroili. “Mikseivät he voi mennä naimisiin Knightsbridgessä, niin kuin kaikki muutkin?”

“Ehkei meidän pitäisi mennä häihin”, Anna sanoi rauhoittavasti. Hänhän ei ollut edes tavannut kumpaakaan pariskunnasta Thoby ja Miranda, joiden fuusiota heidät oli kutsuttu juhlistamaan. Anna tiesi ainoastaan, että Thoby, tai Pallit, jolla nimellä Seb miestä itsepäisesti kutsui, oli Sebin koulukaveri. Aika harvat miehet ilmeisesti eivät olleet. Mirandan kutsuminen Meloneiksi taas vahvisti Annan epäilyt, että morsian oli yksi Sebin ex-tyttöystävistä. Tässäkin tapauksessa, tuntui että todella harvat naiset *eivät* olleet Sebin ex-tyttöystäviä.

Seb oli kuitenkin päättänyt näyttäytyä häissä. Koska he eivät voineetkaan vain ajaa Skotlantiin, he lensivät ensimmäisessä luokassa Heathrow'lta Ivernessiin ja ajoivat

vuokratulla Fiestalla myrskytuulen lailla Skulin-lautan satamaan, Sebin raivotessa koko matkan ajan. Hänen tuultaan ei ollut juuri parantanut, että poliisit olivat pysäyttäneet heidät ja kysyneet: ”Eikö lentoonlähtö onnistu?”

He olivat lopulta saapuneet Dampieen liian myöhään päästäkseen huoneisiinsa, liian myöhään tutustuakseen linnaan sisäpuolelta – liian myöhään edes *nähdäkseen* linnan ulkopuolelta, sillä pimeys oli laskeutunut jo ajat sitten. Oli liian myöhäistä tehdä mitään, paitsi rynnätä kappeliin, jossa vihkitoimitus olisi Sebin happamien sanojen mukaan jo vähintään puolivälissä. Niin ei kuitenkaan ollut.

Vielä kymmenen morsiametonta minuuttia kului. Sinä aikana Annan edessä istunut pieni merimiespukuinen poika hyppäsi ylös paikaltaan ja kiipeili penkkien päällä, tuijottaen mahdollisimman halveksivasti kaikkia, jotka sattuivat katsomaan häneen. Poika paljasti maitohampaansa Annalle, mutta tämä ei siitä hätkähtänyt. ”Aion tappaa *kaikki* morsiusneidot”, poika julisti, vetäen muovimiekan penkin alta ja heiluttaen sitä uhkaavasti. ”Tunnen vähän samoin Meloneita kohtaan”, Seb mutisi ärtyneesti, kun morsianta ei vielä puolen tunnin lisääodotuksen jälkeenkään kuulunut. ”Toisaalta, häneltä kestitkin aina ikuisuuden tulla”, Seb hihitti itseksensä. Anna teeskenteli, ettei ollut kuullut.

”Thoby saisi tuntea itsensä onnenpojaksi”, heidän takanaan istuva nainen kuiskasi, kun valkoisiin pukeutunut kaunotar vihdoinkin ilmestyi ovelle. ”Miranda on vain 55 minuuttia myöhässä mennessään naimisiin hänen kanssaan. Se nainen on aina vähintään *tunnin* myöhässä, kun hänellä on tapaaminen *minun* kanssani.”

”Siihen on varmasti hyvä syy”, Seb mutisi.

”Shhh”, Anna sihahti, poraten kyynerpäällään Sebin kylkeen ja huomaten kateellisena, että Thoby selvästi *tunsi* itsensä onnenpojaksi. Miehen sisäsiittoiset piirteet suorastaan säkenöivät ylpeydestä, kun Miranda, jonka olematon vyötärö puristui lähes näkymättömiin shampanjaanvärisen korsetin ansiosta, liiteli alttarille tyllipilven ympäröimänä ja tyylikkään, toinen-koti-Provencessa-rusketuksella varustetun hopeahiuksisen miehen käsipuolella.

“Stella McCartney”, kuiskasi heidän takanaan istuva nainen.

“*Missä?*” Sihisi hänen ystävättärensä.

”Tarkoitin pukua, kultaseni. *Kuolettavan* tyylikäs.”

“Kuolettavan epämukavakin, luulisin. Näyttää tuskalliselta. Miranda-parka.”

“Silti, on se sen arvoista. Rouva Thoby Boucher de Croix-Duroy kuulostaa *äärettömän* hienostuneelta. Vaikkei ehkä *äärettömän* skottilaiselta.”

“Ei, he ovat suunnilleen yhtä skottilaisia kuin pizza”, kuiskasi toinen naisista. “He vuokrasivat tämän paikan, koska Miranda halusi *epätoivoisesti* mennä naimisiin linnassa. Ja kuulin, ettei Thoby ole muutenkaan niin hienostunut kuin miltä näyttää. Ilmeisesti hänen nimensä on Boucher de Croix-Duroy, koska hänen isoisänsä oli teurastaja King's Crossissa.”

“*Eikä!*”

“*Kyllä!* Hys, nyt meidän täytyy laulaa. Hemmetti, missä ohjelmalehtiseni on?”

Kaikkien laulaessa uskollisuutta isänmaalle, Anna vilkaisi salaa Sebiä ja tunsi vatsanpohjassaan tutut himon aallot. Sebin ruskettunut niska kohosi hohtavan valkean kauluksen sisältä, hänen pitkä vartalonsa, hieman kumarassa (Seb inhosi seisomista), pääsi oikeuksiinsa hyvinleikatussa puvussa, jonka harteilla ei näkynyt hilseen häivääkään. Sebin pitkät silmäripset lähes osuivat hänen himalajamaisiin poskipäihinsä. Seb saattoi olla silloin tällöin vähän töykeä, mutta hän oli *selvästi* kappelin komein mies, jopa – Anna toivoi ettei häntä rangaistaisi tästä – kun laskettiin mukaan korkeaposkipäinen, pehmeähuulinen Jeesus, joka virui elegantisti ristillään. Seb oli *mielettömän* komea. Vaikka tieto aiheuttikin ylpettä ja iloa, se aiheutti myös huolta. Seb veti naisia puoleensa kuin magneetti rautahiukkasia – ja yhtä runsaslukuisesti. Jos kauniin naisen rakastaminen oli vaikeaa, se ei ollut mitään kauniin miehen rakastamiseen verrattuna, Anna ajatteli.

Kun Miranda oli saanut kaikki Thobyn monet nimet väärään järjestykseen ja luvannut kunnioittaa ja totella, vieraiden ilmeillessä epäuskoisina, kaikki palasivat linnan kauniisti tapetoituun saliin vastaanottoa ja onnittelumaljaa varten.

Chapter One

The Bride had still not arrived. Beside Anna, Seb, fidgeted, sighed and tutted, while the surrounding cacophony of wailing babies and coughing increased. There seemed, Anna saw as she glanced round the candlelit chapel, to be an awful lot of people there. All better dressed than herself. As she caught the eye of a skinny and impeccably turned-out brunette, Anna dropped her gaze to her feet. Realising there had been no time to even clean out her shoes, she immediately wished she hadn't.

Everything had been such a rush. After breakfasting at his usual leisurely pace, Seb had glanced at the map for the first time and, after much panicked scanning of the Scottish mainland, eventually discovered the location of the wedding somewhere in the middle of the Atlantic.

'Fucking hell, I thought it was in Edinburgh,' he roared. 'It's practically in Iceland.' Seb thrust the *AA Road Atlas* at her, his stabbing finger a good quarter inch off the far northwest coast of Scotland. Anna stared at the white island amid the blue, whose shape bore a striking resemblance to a hand making an uncomplimentary gesture with its middle finger. She glanced at the invitation.

'Dampie Castle, Island of Skul,' she read. 'Well, I suppose getting married in a castle is rather romantic...'

'Castle my arse,' cursed Seb. 'Why can't they get married in Knightsbridge like everybody else?'

'Perhaps we shouldn't bother going,' Anna said soothingly. After all, she had met neither component of the unit of Thoby and Miranda whose merger they were invited to celebrate. All she knew was that Thoby, or Bollocks, as Seb insisted on calling him, was a schoolfriend of his. There seemed to be very few men who weren't. While his habit of referring to Miranda as Melons confirmed Anna's suspicions that she was one of his ex-girlfriends. Again, there

seemed to be very few women who weren't.

Seb, however, was hell-bent on putting in an appearance. Abandoning plans to drive to Scotland, they flew first class from Heathrow to Inverness instead and drove like the wind in a hired Fiesta to the ferryport for Skul, Seb in a rage all the way. Being stopped by a highway patrol car and asked, 'Having trouble taking off, sir?' had hardly improved his temper. In the end, they had arrived at Dampie too late to be shown their room, too late to look round the castle, too late to *look* at the castle at all, as darkness had long since fallen. Too late to do anything but rush to the chapel, where the evening service would, Seb snarled as they screeched up the driveway, be halfway through by now at least. Only it wasn't.

Ten more brideless minutes passed, during which a small, sailor-suit-clad boy in front of Anna proceeded to climb all over the pew and fix anyone who happened to catch his eye with the most contemptuous of stares. Anna returned his gaze coolly as he bared his infant teeth at her. 'I'm going to kill all the bridesmaids,' he declared, producing a plastic sword from the depths of the pew and waving it threateningly about.

'I'm feeling rather the same way towards Melons,' murmured Seb, testily, when, after a further half hour, the bride was still conspicuous by her absence. 'Then again, she always did take bloody ages to come.' He sniggered to himself. Anna pretended to not have heard.

'Thoby should think himself lucky,' whispered a woman behind them as the vision in ivory finally appeared at the door. 'Miranda is only fifty-five minutes late turning up to marry him. She's always at least an *hour* late whenever she arranges to meet *me*.'

'There's probably a good reason for that,' muttered Seb.

'Shhh,' said Anna, digging him in the ribs and noting enviously that Thoby clearly *did* think himself lucky. His inbred features positively blazed with pride as Miranda, her tiny waist pinched almost to invisibility by her champagne satin bustier, drew up beside him on the altar on a cloud of tulle and the arm of a distinguished-looking man with silver hair and a second-home-in-Provence tan.

'Stella McCartney,' whispered the woman behind.

'Where?' hissed her companion.

'No, the dress, darling. *Achingly* hip.'

'Aching hips, as well, I should think. It looks like agony. Poor Miranda.'

'Still, it's worth it. Mrs Thoby Boucher de Croix-Duroy sounds *terribly* grand. If not *terribly* Scottish.'

'No. They're about as Scottish as pizza,' whispered the second woman. 'Hired this place because Miranda was *desperate* to get married in a castle. And I hear Thoby isn't quite so grand as he seems anyway. Apparently he's called Boucher de Croix-Duroy because his grandfather was a butcher from King's Cross.'

'No!'

'Yes! Shush, we've got to sing now. *Damn*, where *is* my order of service?'

As everyone vowed to thee, their country, Anna sneaked a proud, sidelong glance at Seb and felt her stomach begin its familiar yoyo of lust. His tanned neck rose from his brilliantly white collar, his tall frame, drooping slightly (Seb *hated* standing up), looked its best in a perfectly cut morning suit innocent of the merest hint of dandruff. His long lashes almost brushed his Himalayan cheekbones. He might make the odd thoughtless remark, but he was the best-looking man in the chapel by a mile, even – Anna prayed not to be struck down – counting the high-cheekboned, soft-lipped representation of Jesus languishing elegantly against his cross. Seb was *gorgeous*. And, source though that was of the fiercest pride and delight, it was also rather terrifying. Seb attracted women like magnets attracted iron filings – and in about the same numbers. If being in love with a beautiful woman was hard, Anna thought, it was nothing compared to being in love with a beautiful man.

After Miranda had got all Thoby's names in the wrong order and, amid much rolling of the eyes in the congregation, promised to obey, everyone returned to the castle's tapestry-festooned hall for the receiving line and *vin d'honneur*.